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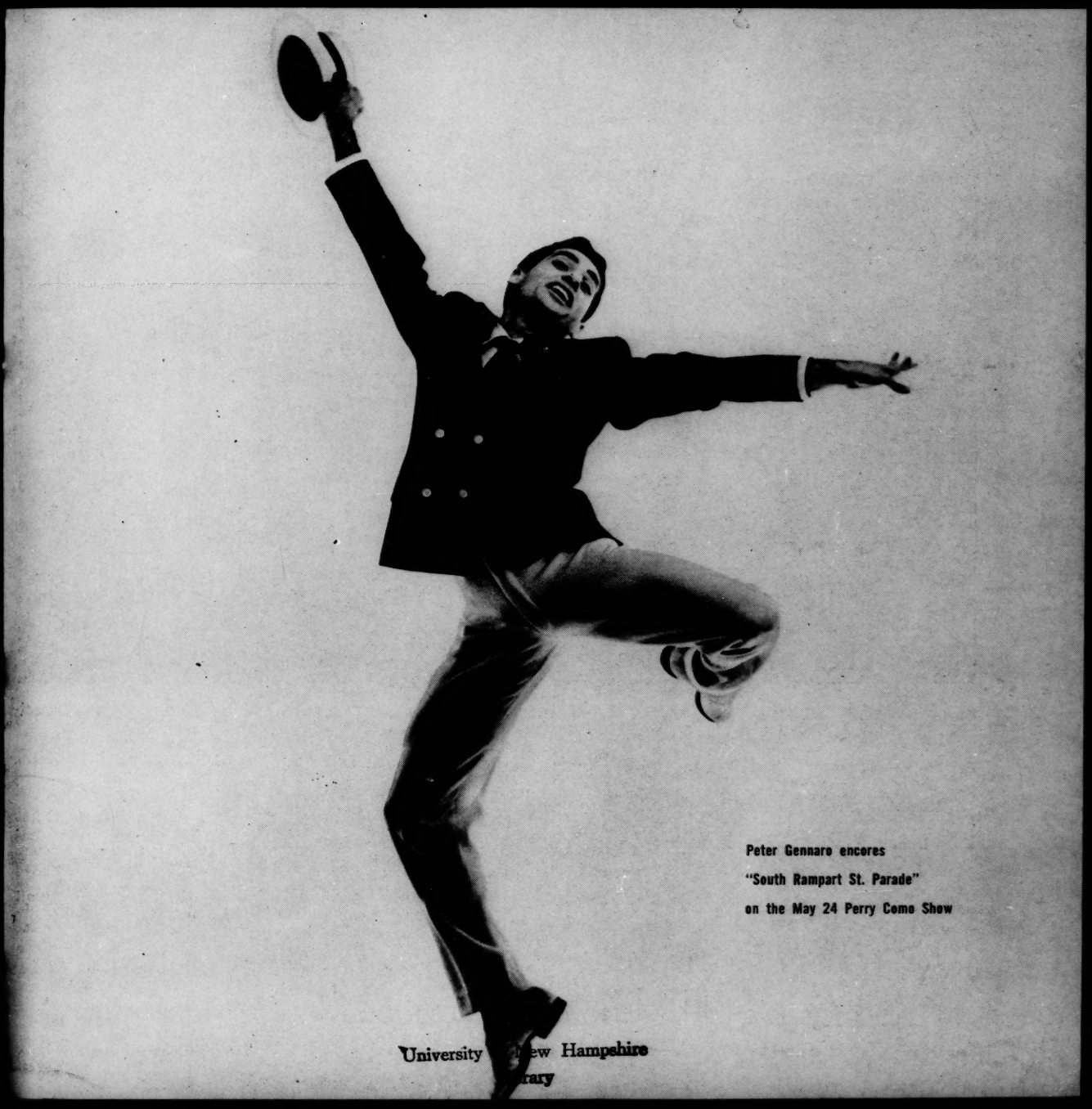

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PRESSTIME NEWS

JOSE GRECO'S BROADWAY SEASON

For the 1st time in 4 years, **Jose Greco & Co.** are presenting a Broadway season. The Spanish dancers & singers open a 3-week engagement May 9 at the Royale Theatre. Back as Greco's partner is **Lola de Ronda**, and principal male supporting dancer is again **José Molina**. Newcomers include **Carmen Mora, Juan-Mari Astigarraga, Luisa Fabiola, Felix Granados, Antonia Granados, Curra Jimenez, Francisco Doniz & Enrique Ruben.** Among the more familiar names are **Curro Rodriguez, Maria Del Rocio, Rosario Caro, Pepita de Arcos, Teresa Montes, Lupe Del Rio, Manuela De Jerez, Miguel Garcia.**

MOISEYEV ENCORE AT GARDEN

Repeating their triumph of 1958, the **Moiseyev Dance Co.** have been playing to capacity plus audiences at the Metropolitan Opera in NYC. Their USA tour, which begins May 8 in Washington, is interrupted for a May 16-20 return to NYC for 6 perfs. at Madison Square Garden. Included in the off-duty activities of the Moscow dancers have been visits to perfs. of "Bye Bye Birdie" and **American Ballet Theatre.**

NEW YORK CITY BALLET PLANS

The **NYC Ballet** heads West again this summer. Following July 6-12 engagement at the Empire State Music Festival, Bear Mt., N. Y. they appear at the Vancouver Int'l Festival, July 24-29; San Francisco July 31-Aug. 6; Los Angeles (Greek Theatre) Aug. 8-12; Ravinia Park, Chicago Aug. 15-20. Their fall season at NY City Center is Sept. 5-Oct. 1. Afterward they take to the road to dance in Cleveland Oct. 5-8; E. Lansing, Mich., Oct. 9-11; Detroit Oct. 13-15, Raleigh, No. Car., Oct. 23-25; Phila. Oct. 26-28. Their annual NYC winter season season (including "The Nutcracker") is Dec. 5-Feb. 4.

29TH SEASON AT JACOB'S PILLOW

Ted Shawn is lining up another eventful summer season for the **Jacob's Pillow Dance Fesival** at Lee, Mass. Previously announced as a feature were 11 dancers, headed by **Inge Sand**, from the **Royal Danish Ballet.** Others now added are **Kenneth Johnson, Patricia Klekovic & Orrin Kayan** of **Ruth Page's Chicago Opera Ballet; Pauline Koner; Jean Cebron; Norman Walker & Co.; Deborah Zall & Paul Berenson; Nala Najan & Co.; Jean-Leon Destine & Co.; Carola Goya & Matteo; Lotte Goslar.** Dutch choreographer **Nel Roos** will again be in residence and will stage a work for the final week

"BALLETS: USA" BACK IN BUSINESS

Jerome Robbins is in the thick of rehearsals with his newly reassembled **Ballets: USA.** The co. of 25 which scored sensational successes abroad, is being sponsored by the **Rebekah W. Harkness Foundation.** They begin their 3rd tour of Europe with 7 perfs. starting July 12 at the Festival of Two Worlds at Spoleto, Italy. Later in the summer they appear in Paris, Berlin, Hamburg, Munich, Copenhagen & London. There is a possibility of a B'way season this fall & a US tour.

Roster will be headed by **Glen Tetley, Scott Douglas & Veronica Mlakar.** Others new to Ballets: USA are: **Roberta Lubell, Susan Boree, Kay Mazzo, Charlene Mehl, Richard Gain, Howard Jeffrey, Bob Thompson, Edward Verso.** Returning are **Jamie Bauer, Muriel Bentley, Patricia Dunn, Erin Martin, Christine Mayer, Helena Petroff, Lawrence Gradus, John Jones, William Reilly, Douglas Spingler.**

To be premiered in Spoleto are 2 new Robbins works: "Events", to an especially commissioned score by Robert Prince, & "Variations," to Tchaikowsky's music. Repertory will include "Afternoon of a Faun," "The Concert," "Interplay," "NY Export: op Jazz" & "Moves."

TWO-TONY CHAMPION

Gower Champion made off with two Antoinette Perry ("Tony") Awards, for his direction and for his choreography of "Bye Bye Birdie" (see p. 42). This is the 2nd time he has turned up on the American Theatre Wing honors list; in 1948 he won a Tony (B'way equivalent of an Oscar) for his choreography of "Lend an Ear".

Winner as female star was **Elizabeth Seal** of "Irma La Douce" (Brief Bio. Dec. '60 issue). "Carnival", directed and choreographed by Champion, was declared best musical of the season by NY Drama Critics Circle.

"AMERICA DANCES" IN BOSTON

A production chronicling the past 50 years of American dance will be given 6 perfs. June 12-17, as a highlight feature of the 10th anniversary season of the Boston Arts Festival, annual free, out-of-doors summer series presented to audiences numbering 15,000 nightly in the Boston Public Gardens. "America Dances" is based on a script by **Walter Terry** and will be choreographed by **Todd Bolender.** Heading the cast will be **Ruth St. Denis**, re-creating "Incense" from her 1st concert program in 1906. Others will be **Maria Tallchief. Francisco Moncion, Maria Karnilova, Donald Saddler, Mia Slavenska & Don Liberto.**

SANTA FE OPERA TO BERLIN

With State Dept. sponsorship, the **Santa Fe Opera & Ballet** is to present Stravinsky's "Persephone" (with **Vera Zorina** in title role) and Douglas Moore's "Ballad of Baby Doe" Sept. 22-Oct. 6 at the Berlin Festival. Operas will be choreographed by **Thomas Andrew** and presented 1st in repertory at Santa Fe during their June 26-Aug. 26 season. This summer, in conjunction with the New Mexico opera perfs., Andrew will also be presenting ballet works. To be premiered is his comedy, "Le Wagon Couvert," along with "Clarissa." Co. dancers: **Nancy King, Judith Chazin, Joan Wilder, Louellen Sibley, Ingrid Blecker, Ron Sequoia, Vincent Warren, Bob Bishop, Kip Watson.**

ASST. SEC'Y OF STATE SPEAKS FOR DANCE

Philip H. Coombs, Asst. Sec'y of State for Educational and Cultural Affairs, accepted Dance Magazine's invitation to come from Washington to NYC to speak at this publication's Annual Awards Presentation Apr. 28. Report of the reception honoring winners **Igor Moiseyev, Maria Tallchief & Merce Cunningham** will appear next month.

INTERNATIONAL NOTES

Impresario **Paul Szilard** left NYC at the end of April for another round-the-world scouting tour. Schedule complications caused arrangements he had made for **NYC Ballet** to visit the Orient this year to be postponed. A 1963 tour is now being considered. Szilard is visiting Indonesia to work with **The Dancers of Bali**, due for another USA tour beginning Jan. 26, booked by General Artist Corp.

Teresa y su Compania Espanola, after an engagement at NYC's Chateau Madrid, leave this month for Italy to appear in Verona Festival. While there, Teresa will choreograph "Carmen" using her co. & 30 additional dances . . . **Luisillo and His Spanish Dance Theatre**, after a successful tour of England, are on a 5-week tour of So. Africa.

Ballet Festival, headed by **NYC Ballet's Patricia Wilde & Conrad Ludlow** depart May 12 for Caribbean tour. **Jean-Leon Destine & Co.** will also tour the W. Indies begin June 21 . . . **Rebecca Harris**, American ethnic dancer collecting new dance material in India, Ceylon & Far East . . . **Harald Kreutzberg** conducts a course at the Int'l. Summer Academy of the Mozarteum, Salzburg, Austria, Aug. 1-10 . . . **Milorad Miskovitch** following USA season with **Ruth Page's Chicago Opera Ballet**, has rejoined his co. in Paris & will tour Europe & So. America. **Nora Kovach & Istvan Rabovsky** left US Apr. 29 for extended tour of Australia & New Zealand . . . **Gene Kelly** currently in Paris directing "Gigot" new flick starring Jackie Gleason . . . **Laban Art of Movement Center** announces summer course at Chelsea Coll. of Phys. Ed., Eastbourne, Eng.

Eleanor King of the **U. of Arkansas Dance Dept.** teaches a summer course at the **Rotterdam Dance Academy** in Holland . . . The final week of the Puerto Rico Theatre Festival features the **Ballets de San Juan** in a program of classical & modern ballet May 25-28. "Capricho," "Tientos," "Retablo Puertorriqueno" & "La Bruja de Loiza" will be performed.

Harry Asmus of **Ballet Nacional de Venezuela** looking for male dancers. Info: Av La Salle Qta. Alpina, Los Cabos, Caracas, Venezuela.

"BIRD OF FIRE"

Maria Tallchief, one of Dance Magazine's 1961 Award Winners, will be the subject of a new biography, "Bird of Fire," by **Olga Maynard**, which Dodd, Mead & Co. will publish Oct. 1. Incidentally, in our Tallchief bio in the April issue we listed "Bourgeois Gentilhomme" as a non-**George Balanchine** work. It was choreographed by Balanchine for Ballet Russe de Monte Carlo in 1944.

AROUND NEW YORK

Alicia Markova arrived in NYC from London Apr. 15 to receive an award for achievement in the arts from Yeshiva U., and for several weeks' vacation . . . **Liane Daydo & Michel Renault** were scheduled to dance at the Embassy Ball benefit Apr. 28 at the Waldorf in a ballet designed by Raimundo de Larrain . . . **Andre Eglevsky's Festival Ballet** tentatively listed for Lewisohn Stadium June 29 & July 1 . . . Japan Society last month featured a display of dance photos of **Yuriko** by Paul Himmel . . . 35th annual Spring Festival of **Country Dance Society** is May 6 at West Side YMCA.

Edith Stephen is choreographer and dance dir. at Gateway Playhouse, Bellport, LI. Summer apprentice program there is affiliated with Columbia Pictures. Season will include separate dance programs. Info: Edith Stephen, 122 2nd Ave., NYC . . . **NYC Ballet** is among performing groups to receive financial assistance through **NY State Council on the Arts** in order to present touring perfs. within NY State. Seymour H. Knox is chairman and John H. MacFayden is exec. dir. of the Council established last year by State Legislature to advise the Governor on the arts.

Long Island Children's Ballet performed "The Circus" Apr. 5 at B'klyn College. Work has score by **Charles Magnan**, musical dir. of **Zachary Solov Ballet Ensemble** . . . **Jerry Ames** to choreograph at Scaroon Manor in Adirondacks this summer . . . **Francisca R. Aquino** of Manila was scheduled to conduct a Philippine Dance Workshop Apr. 29-30 at **Folk Dance House** . . . **Nelle Fisher's "Littlest Circus"** gives a series of July-Aug. perfs. in parks, sponsored by NYC Parks Dept. and ANTA. In June, co. goes to Florence, Turin, Rome & Paris. They are signed for the Seattle World's Fair in '62.

OFF-BROADWAY EVENTS

Pearl Lang offers NYC premiere of "Apasionada" to a commissioned score by Carlos Surinach, and "Shira" to music by Alan Hovhaness May 23 at Hunter Playhouse. In co. of 16, **Bruce Marks, Paul Sanasardo, Norman Walker & Patricia Christopher** are featured in support of Miss Lang.

Jean Erdman Theatre of Dance presents "Twenty Poems" & "Solstice" May 20 at Hunter Playhouse with **Donald McKayle, Mark Ryder, Arnold Tager, Ann Bogart, Karen Geiger, Jessica Nooney,, Miriam Roskin, Penelope Shaw, & Miss Erdman.**

The concert by **John Wilson; Gerald Arpino** & their co's. scheduled originally for May 6 at the 92nd St. Y has been postponed to May 18. Arpino is creating 2 new works: "Partita for Four", to be danced by **Rita Bradley, Paul Sutherland, James De Bolt & Lawrence Rhodes;** and "Ropes," with **Brunilda Ruiz, Catherine Boyd, Dorothy Buck, Linda Williams, James Howell, Charles Leslie, Jack Weber.**

Nana Ticatin presents original solos & recreations of dances of **Isadora Duncan** May 7 at Educational Alliance . . . "Dances of the World" program May 4 at New School for Social Research features **Nala Najan, Felix Fibich & Co., Juana, Saroja Kumari, Won Kyong Cho . . . Lenny Dale** choreographing a concert for perf. May 12 in Hunter College Assembly Hall. Co. includes **Pat Turner, Lavinnia Hamilton, Elizabeth Wullen, Harold Pierson, Tommy Johnson, & Herman Howell.** Special score is by Dizzy Gillespie.

Program of the **Freda Miller** Memorial concert at the 92nd St. Y May 8 includes the premiere of **John Butler's** "Hypno" and his "Portrait of Billie", **Eve Gentry** in "Goodbye My Johnny", **Alwin Nikolais'** "Finials", "Tensile Strength", & "A Duet", premiere of **Anna Sokolow's** "Dreams", and "The Courtship of Arthur & Al," the Thurber fable choreographed by **Charles Weidman.**

The **Shirley Broughton Modern-Ballet** co. performs May 21 — 28 at her studio—theatre; program for each perf. is, "Etudes" & "Quartet" by Miss Broughton: "Mistress and Manservant" by **Alvin Ailey. . . . Dorothy Vislocky** choreographs and appears in "Mirroring Walls" May 5 concert at Hunter Playhouse. Co. includes **Vickie Blaine, Bill Frank, Yvette Goertz, Coral Martindale, Estela Villock, Ocie Jones, Clara Passuci, Susan Wexler.**

Lalli, American dancer works in Bharata Natyam & Lucknow Kathak styles in her final recital before leaving for India. Highlight of the May 5 program at Carnegie Recital Hall is Amer. premiere of "Todi Varnam" . . ."**Los Morenos**", Sp. dancers **Luisa Verrette & Antonio de Jesus** perform at the 92nd St. Y . . . **Opera Theatre** presents an evening of ballet under the direction of **Mark Rose,** Apr. 28 at Robt. Wagner Jr. High Aud. **George Chaffee & Larry Stevens** are guest choreographers . . . **Arthur Partington** was choreographer, not asst. choreographer, as stated in April issue, for City Center's recent "Show Boat" . . . "Pictures in Our House" an "unspoken drama" is performed at the 92nd St. Y May 14. Choreographed and dir. by **Paul Sanasardo & Donya Feuer. . . . Rima Berg, Vickie Blaine, Laura Foreman, Claire Hirschorn, Jean Learey, Jean Mike, Tryntje Ostranger, Janet Mansfield Soares & Dimitra Sundeen** of **Contemporary Dance Preds.** present a "Program of First Works by Young Choreographers" at Master's Institute May 24.

COAST TO COAST

As a result of hearing **Erick Hawkins** lecture, and seeing his concert in Nashville recently, the Methodist Board of Educ. has invited him to perform Aug. 25 & 28 for the Nat'l. Methodist Student Conference held at the U. of Illinois & attended by 4,000 children . . . **Bhaskar** choreographed and appeared with **Dino Ludichani & Anaiali Devi** in "The Creation of Woman," a short film which won nomination for an Academy Award . . . **Ballet Trianon** of Lansdowne, Pa. performed in excerpts from "Gayne" with the Phila. Orch. Apr. 4. Featured were **Morley Leyton, Lorenzo Bianco,** Co. dir., **Michael Lopuszanski,** & guest **Margaret Black.** Choreographer was **Fiorella Manuel.**

Maria Tallchief & Erik Bruhn of **Amer. Ballet Theatre** appear with the **Wash. Ballet** at the Carter Barron Amphitheater week of July 3 in "Swan Lake" (Act II) & "Raymonda" (Act III) . . . Choreographer **Harding Dorn** features guests **Edward Villella & Patricia McBride** in "Vagabond King" week of June 26 in Kansas City. Dorn will also choreograph Don Driver's adaptation of TV musical "Cinderella" for production in KC & St. Louis.

1961 DANCE CARAVAN

From June 17 through Aug. 23, the **Dance Caravan** will present 3-day teaching sessions in 12 US cities: Pittsburgh, Indianapolis, Kansas City, Dallas, Cleveland, St. Louis, Portland, San Francisco, Las Vegas, Denver, NYC & Boston. New to the faculty this year will be **Art Stone, Bill de Formato, Melvin Kaiser, & Tatiana Grantzeva,** who join **Danny Hector, Bob Kimble, Jules Stone, Gertrude Hallenbeck & Betty Byrd** for the tour which features routines-to-records. In each city separate teacher and student sessions will be held.

PERSONALS

Mr. and Mrs. Donald Coleman (**NYC Ballet** star **Melissa Hayden**) expecting their 2nd child in Sept. . . . A son was born Mar. 31 in NYC to **Mr. & Mrs. Martin Feinstein.** He is Publicity Dir. of Hurok Attractions . . . "Carnival" dancer **Dean Crane** & his wife **Sieglinde,** are parents of **Virginia Easter,** 6-lb. daughter born on Easter Sunday in NYC.

Spanish dancer **Aida Ramirez** set to marry her accompanist guitarist **William Texter,** the 1st week in June . . . **Karen Sargent & Peter Bruni** of **Nelle Fisher's "Littlest Circus"** were married Apr. 2 . . . **Mr. & Mrs. Joe Maharam** of Maharam Fabrics Corp., are on a 10-week trip around the world . . Following their marriage Apr. 29 in England, **Violette Verdy & Colin Clark** honeymoon in France & Italy. She returns to the USA in time to rejoin the **NYC Ballet** for its summer engagements.

Two distinguished officials of teacher associations have passed on: **William E. Heck,** Sec'y-Treas. of the NY Soc. of Teachers of Dancing for 35 years, died in So. Orange, N.J. on Apr. 21 . . . **William J Ashton,** long-time Secretary of the Chicago National Association of Dance Masters, died last month in Santa Ana, Calif., where he had been living in retirement.

SUMMER CALENDAR

The Summer Calendar of Dance Events in this Issue (p. 30) is the most comprehensive and accurate available at presstime, but readers are advised to check the various government tourist offices or local travel agents—and also coming issues of Dance Magazine—for possible changes or additions.

PUBLICATION NEWS

Winter issue of **Dance Perspectives** is a treatise on **"Frederick Ashton and His Ballets"** by London critic and Dance Magazine correspondent **Clive Barnes** . . . April issue of **Contemporary,** published by **San Francisco Contemporary Dancers,** is devoted to the arts of Japan . . . "Modern Dance Forms in Relation to Other Art Forms" by **Louis Horst** and Carroll Russell has been issued by Impulse Publications. **Martha Graham** has done

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intro to book which documents Mr. Horst's courses in choreography . . . Among many American editions of English books which Macmillan is publishing are **Arnold Haskell's** "Picture History of Ballet," **Mary Clarke's** "Sadler's Wells Ballet" and issues 6 through 15 of "Ballet Annual."

REGIONAL BALLET—U.S.A.

"If they don't accept me in the Festival, I'll join Ballet Society." There was confusion in this statement by a young company director. There has been confusion in many minds since NY's **Ballet Society** held its Nov. conference. Article, "A Spiritual Union," on p. 40 attempts to clear the air and survey nat'l. orgs in all the arts. (This replaces usual Regional Ballet—U.S.A. feature).

At the **Southeastern Regional Ballet Festival,** April 7-9, in Louisville, **John Martin,** veteran New York Times dance critic, was made a Kentucky Colonel by Lieut. Gov. Wilson Wyatt. Mr. Martin was sincerely touched by the honor from his hometown, but in his speech he made note of the fact that with the title of Col. come four perquisites—a horse, a barrel of bourbon, a bale of tobacco, and a beautiful woman. He added that he does not smoke, has no room for a horse . . . but stopped there.

May 4-7 are dates for the Third Annual **Northeast Regional Ballet Festival** in Dayton, Ohio. New among festival plans is a round table discussion on careers in dance.

St. Louis Civic Ballet's annual perf., May 6, features "On Gaslight Square," with scenario by **June Lewis** and choreography by **Stanley Herbertt.** The Ballet has lined up 6 photogs. to record the event . . . **Alpheus Koon** and dancers from his **Tampa Civic Ballet** are scheduled for May 11 lecture-demonstration at U. of South Florida . . . **Grand Forks N.D. Ballet Assn.** sponsors a May 14 Dance Festival with ensemble numbers by **Judy Rosse,** a tap review by **Evelyn Palmer,** and a ballet by **Rogers Barnes** and **Kata Novak;** costumes and sets by art students of the U. of North Dakota . . . Success of its 45-min. TV. version of "Peter Pan," premiered April 7, brings the **Tri-City Ballet** of Schenectady back for a May re-run. The co. also appears May 19-20 with the Albany Civic Players in "Under the Gaslight" . . . The **Nashville Ballet** participates in the Nashville Arts Festival May 20.

"Festival Fan-Fare on Pointe," will be the **Indianapolis Civic Ballet's** contribution to May 28 Indianapolis 500-Mile Race Festival. Sharing the program with the Indianapolis co. will be the **Illinois Ballet** of Chicago and the **Fort Wayne Civic Ballet.** Special for the event will be **Marguerite de Anguera's** new work, "The Checkered Flag" . . . Official lighting of the fountains in front of Atlanta's new Georgia Power Co. skyscraper, May 28, includes 20-min. dance production staged by **Pittman Corry** for his **Southern Ballet.** The co. also performs May 14 in the Atlanta Arts Festival.

Ballet Theatre's **Scott Douglas** returned to his native city of El Paso to guest with the **Texas Western Civic Ballet,** April 7, 8. **Natalie Krassovska** appeared with him. The programs included a new work, "Jazziana," choreographed by **Marc Wilde** of San Francisco to an 18th Century piece by G. P. Telemann.

Sacramento Cal. Ballet Guild, which recently acquired N.Y. dancer-choreographer **Joseph Rosen** as ballet master, gave an April 15 perf. featuring "House of Bamboo" to a specially commissioned score by Daniel Kingman. **Alan Howard,** artistic director of San Francisco's **Pacific Ballet** guested with the Sacramento group after appearing a week earlier with the **Albuquerque Ballet. Grace Doty** of the Pacific Ballet joined him in the Albuquerque perfs.

The **Dance Guild Theatre,** two-year-old Twin Cities Co., appeared April 15 on the Women's Club of Minneapolis Festival of the Arts. Included were 4 original works by directors **Maria Farra** and **Nancy Hauser** . . . "Sweet Teen Suite," with an original score by Genevieve Fritter and choreography by **Thelma Tierney** is the novelty on the April 15 program of the **Montgomery County** (Md.) **Ballet Guild** . . . This month finds the **Charleston (West Va.) Ballet** visiting Spencer West Va. and Parkersburg West Va. New in their repertoire is "The Seasons," premiered in Charleston April 20-21 . . . **Victor Moreno,** artistic director and leading dancer of the **San Fernando Valley Civic Ballet** has staged a new work, "Eternally Damned," for April 22 perf. The program also includes **Paul Petroff's** staging of "Le Spectre de la Rose" and Spanish nos. by **Julio Torres** and **Margo.**

Minimum age requirement (15) for the Ford Foundation Scholarships to the School of American Ballet was apparently set aside for **John Sowinski** of the **Scranton Ballet Guild.** Balanchine spotted the 13-year-old last Jan. and has offered him a scholarship beginning in the fall.

(For additional news of regional cos. see Southern Cal. Notes and news from San Francisco Bay Area; Washington, D.C.; and Dallas).

SCHOOLS AROUND NEW YORK

News from **June Taylor School: Bob Hamilton** has resumed teaching jazz . . .**Walter Nicks** has joined jazz dept. . . . **Benjamin Harkarvy,** formerly of ballet dept, in NYC for a visit from Holland, where he has been directing **Netherlands Dance Theatre** . . . **Timmy Everett** of jazz dept. in Hollywood dancing in Warner's "Music Man" . . . Seen around classes: **Julie Newmar** ("Marriage Go Round"), **Ruth Lawrence** ("Garry Moore Show"), **Ellen Ray, Janice Rule** ("Happiest Girl in the World") . . . Young student, **Ava Maria Megna** in Europe with ANTA tour of "The Miracle Worker".

NY's H.S. of Performing Arts presents its annual spring Dance Concert at Hunter College June 2-3 eves., & matinees June 3-4. Program includes "Pas de Sept" from "Sleeping Beauty", 2 movements of the Balanchine-choreographed "Serenade." Choreography by **Stuart Hodes, David Wood & Norman Walker** of Dance Dept. faculty.

Lucas Hoving, Vol Quitzow, & Rima Berg appeared with the **Barnard College Modern Dance Group** as part of the Barnard-Columbia Arts Festival, Apr. 25 . . . Students of **Bruce King's** special course for boys will perform at the Adelphi College Children's Centre May 6.

NYC MAY CALENDAR

through May 6, **American Ballet Theatre;** Broadway Theatre
through May 6, **Moiseyev Dance Co.;** Metropolitan Opera House
May 3, **Marie Marchowsky & Co.;** 92nd St. Y; 8:30
May 4, **Tziona Jewish Folk Dance Co.;** St. James Church, 8:00
May 5, **Lalli** (classical dances of India); Carnegie Recital Hall; 8:30
May 5, **Dorothy Vislocky & Co.;** Hunter College Playhouse; 8:30
May 7, **Israel Independence Day Dance Program;** 92nd St. Y; 2:00
May 7, **N.Y. Ballet Club** (Toni Lander, guest speaker); Acad. Ballet Perfection; 3:15
May 7, **Aviv Th. of Dance & Song;** Public Sch. 194, Brooklyn; 8:00
May 7, **Los Morenos** (songs & dances of Southern Spain); 92nd St. Y; 8:30
May 8, **Freda Miller Memorial Dance Concert;** 92nd St. Y; 8:30
May 9-28, **Jose Greco & Co.;** Royale Theatre
May 12, **Liljan Espenak** (dance improvisations); Carnegie Recital Hall; 8:30
May 12, **Lenny Dale & Co.;** Hunter College Assembly Hall; 8:30
May 13, **Eurythmy Group;** 92nd St. Y; 8:30
May 14, **Paul Sanasardo, Donya Feuer & Co.** ("Pictures in Our House"); 92nd St. Y; 8:30
May 15 & 22, **Judith Janus & Bob Cohen** (Songs That Dance); East 74th St. Theatre; 8:30
May 16-19, 20 (mat & eve), **Moiseyev Dance Co.;** Madison Square Garden
May 18, **John Wilson & Co., Gerald Arpino & Co.;** 92nd St. Y; 8:30
May 20, **Jean Erdman Th. of Dance;** Hunter College Playhouse; 8:30
May 21, 28, **Shirley Broughton Modern-Ballet Co.;** Shirley Broughton Studio Th.; 5:00
May 23, **Professional Students Dance Concert;** Henry Street Playhouse; 8:40
May 24, **Dances of the World's People,** New School for Social Research Aud.; 8:30
May 24, **Contemporary Dance Productions;** Masters Institute Theatre; 8:30
May 27, **Pearl Lang & Co.;** Hunter College Playhouse; 8:30
May 27, **Felix Fibich & Co.** (with Labor Zionist Chorus); Town Hall; 8:30

ASSOCIATION NEWS—See page 60.

SCHOOLS AROUND THE COUNTRY

Joseph Gifford, Asst. Prof. of Dance at **Boston U.,** choreographs May 4-6 perfs. of Garcia Lorca's "Yerma." Members of **Gifford Dance Theatre (Mildred Hirsch, LaVerne Lechner, Martin Morginsky)** go from NYC to Boston May 13 to participate in all-day teaching, lecture and perf. schedule. Gifford goes to England, Germany and Switzerland this summer, where teaching includes an engagement July 11-22 in Berne for **Swiss Assn. for Dance and Gymnastics.**

Pearl Lang gives "Forces and Fashions in Modern Dance" class and lecture-demonstration May 4 at **Syracuse U.** as part of Creative Arts Festival . . . Chicago teacher **Edna L. McRae** gives her 37th Annual Summer Course June 12-July 21. Courses include ballet, tap & jazz . . . **Lew & Harald Christensen** head faculty for 8-week summer session, beginning July 5, of **San Francisco Ballet School** . . . Staff at summer sessions in dance at **U. of Wisc.** will be supplemented by **Margaret H'Doubler,** emertius prof. who founded Dance Dpt. there; **Prof. Alfred W. Hubbard** (U. of Ill.); **Katherine L. Wells** (U. of Minn.); and **A. A. Leath.**

ON TOUR MAY 10-JUNE 10

National Ballet of Canada; May 10, Lexington, Ky.; 11, Louisville; 12, Cincinnati; 13, Cleveland.
Moiseyev Dance Co.: May 8-9, Washington; 11-12, Philadelphia; 13-14, Boston; 22-25, Montreal; 26-27, Toronto; 29-30, Cleveland; 31-June 3, Detroit; June 5-10, Chicago.
Jean-Leon Destine & Co.: May 13, Frederick, Md.
Joseph Gifford Dance Th.: May 13, Boston University, Boston.
Judith Janus & Bob Cohen (Songs That Dance—children's program): May 11, Belleville, N.J.; 16, (mat), Ossining, N.Y.; 19 & 26 (morn), Great Neck, L.I.; June 3 (mat), Montclair, N. J.

Ballet Russe star **George Zoritch** again teaches a summer course, June 19-July 15, at the **Colville-Parker School of Ballet,** Denver. The week following, July 17-22, will be devoted to a Choreographic Lab, in which staging of Zoritch's ballet, "Under Western Skies," will be studied. Work, done originally for Houston Youth Symphony, is being offered for regional ballet production.

Robert Cohan gives a June Course at his Boston School June 5-July 8. Cohan choreographed Boris Goldovsky prod. of opera, "Dido and Aeneas," for showing on WGBH-TV Apr. 5 and a live perf. May 18 at Jordan Hall. Tape will be shown later on nat'l Educational TV stations . . . **Jackie Rose & Lee Gauthier,** pupils of Detroit teacher **Nicholas Tsoukalas,** continuing studies in NYC . . . **Mildred Eaton,** who had her own studio in Coral Gables, Fla., for 14 years, has now joined faculty of **Jack Stanly School** there.

New Hope, Pa., Academy of Arts will have **Antony Tudor** as Dir. of Dance this summer. His assts.: **Anna Criss, Suzanne Ames, Fiorella Manuel** . . . **Eleanor Powell** planning a chain of franchised studios . . . **William Costanza** teaching Thurs. night modern classes at **Southern Conn. State College,** New Haven . . . **Bobbe Waters,** daughter of New Orleans ballet teacher **Lelia Haller,** is now established in Gower, Mo., and has begun a small ballet co. there. Next month group performs in "Die Puppenfee," "Nutcracker Suite" and "Dance of the Hours."

Princess Tatiana Ourousoff, of **Brookline, Mass., Ballet School,** teachers this summer at **Bel Voir Terrace,** Lenox, Mass. . . . **Gertude Shurr** heads Dance Dept. at Summer Workshop of **Utah State U.** . . . **Hildegarde Bennett, Robert Barnett & Virginia Rich Barnett** again direct activities of the **Mt. Pinnacle Dance Camp,** Hendersonville, N. C. Curriculum for 3rd summer season, June 11-25, includes ballet, jazz, character, music appreciation. Info: Mt. Pinnacle, 1100 Crescent Ave. NE, Atlanta 9, Ga.

Angiola Sartorio, Dir. of the **Int'l Summer Dance School,** Corona Del Mar, Calif., announces an experimental group session July 10-Aug. 19. Classes in ballet, modern composition, Labanotation are offered along with a teachers' choreography course . . . **Texas Christian U.'s** 6-week ballet session in Fort Worth is June 5-July 14. Course is with Ballet Dept. Dir. **David Preston** . . . Season of **Hill Country Arts Foundation,** summer theatre and dance workshop at Ingram, Texas, is July 17-29. **Leon Danielian** will be guest ballet instructor. Info from Foundation at 3661 Piping Rock, Houston, Texas.

CHICAGO NEWS

Sybil Shearer's April 11 concert in Winnetka was sold out as soon as announced and the April 18 one followed the same pattern. The program, though divided into 16 dances was a unit, 16 comments on man and his fears of, and quibbles with, the universe. There were 15 probing, nervous pieces in various moods to modern music or electronic scores. There was frustration in "Without Wings the Way is Steep", and the rush of life in "The Message is in the Wind." Both of these were superb solos by Miss Shearer who danced with almost superhuman sensitivity. The group danced a criticism of of criticism titled, "The Reflection in the Puddle is Mine" and a comment on ranting in "Stamping Won't Dent the World." They were all provocative and all answered in the last number, "The Sunbeam Will Outlast Us All," in which Miss Shearer danced with sublime lyricism to classical music by Schubert. Co. members are **Nan Buck, Dinah Cody, Pat Groen, Jean Ehemann, Tom Jaremba, Lillian Lipson, Masao, Shelbee Matis, John Newueier, Toby Nicholson.**

Chicago dance teachers are understandably upset by a bill pending in the state legislature requiring state licensing of dance schools. Not only is there a whopping big fee (and there already is a city license) but there are many obnoxious requirements and inspections that are obviously aimed at pleasure havens rather than artistic and educational institutions.

Ballet Guild gives a party for the **Nat'l. Ballet of Canada** after the perf. of "Coppelia" May 7 at the Opera House. The Guild presented **Etta Buro's** "Snow Queen" and a divertissement at 2 matinees in the Bernard Horwich Community Center on April 9. Leading dancers beside Miss Buro, were **Alexis Hoff, Sandra Aiken, Suzanne Testo, Cheryl Cerone, Marysue Brockman, Orrin Kayan, Larry Long, John Widmer & Mel Spinney.**

The Guild sponsors a perf. in the Studebaker Theatre May 7. The program will consist of "The Game" by **Alvin Shulman,** "Hop Scotch" by **Loretto Rozak,** "L'Arlesienne" by **Etta Buro** and a pas de deux from **Ruth Page's** "Fledermaus" danced by **Kenneth Johnson and Patricia Klekovic.**

Bob de Voye, Toni Hunt and Fred Favorite are an excellent trio in the Empire Room of the Palmer House. De Voye, who choreographs, was once with **Ballet Theatre** . . . **Pablo Candelas,** formerly with **Jose Greco** is dance star of a revue in the Blue Angel.

Choreographer **Bob Simpson** has been busy all winter arranging the dances for many productions that made Milwaukee's Fred Miller Theatre a year-round house. "Pajama Game" was held over for 6 weeks. The "Steam Heat" no. a show-stopper was danced by **Jerry Scott, Bonnie West & Ron Hansen** . . . **The Stone-Camryn Ballet** presents 2 new ballets on May 12 in the St. Alphonus Theater.

ANN BARZEL

HOLLYWOOD AND LAS VEGAS

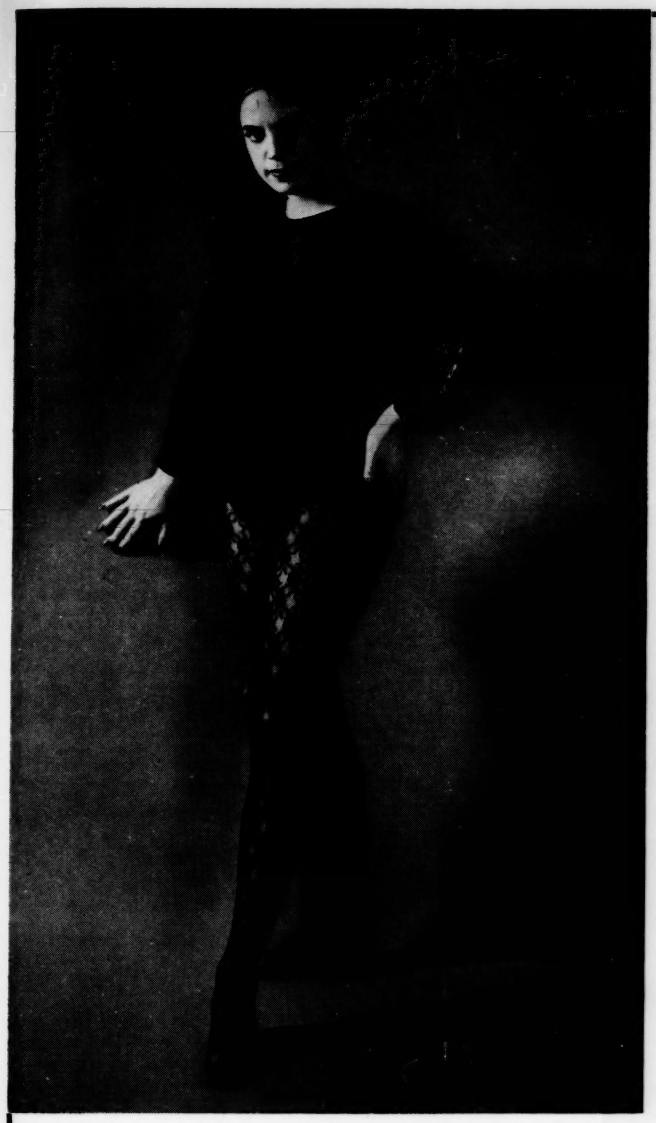
NBC choreographer, **Ward Ellis** does dances for remaining Dean Martin specials this year . . . **Tony Charmoli** on leave from Hollywood to perform and choreograph on a Bell Telephone Hour special. **The Earl Twins (Ruth & Jane)** will be on the same show . . . the Dinah Shore shows left this season will be staged by **Tom Hansen, Jack Regas, & Nick Castle,** who staged Dinah's night club act in Las Vegas. Nick used **Judy Bradshaw, Lee Irwin, Roy Fitzell, Jeanne Goodall, Marie Rea, Gretchen Houser, Vera Lee, Chris Carter, Jimmy Brooks, Charlene Baker, Marc Wilder, Jack Dodd & Rod Dexter** on a recent show . . . **Juliet Prowse** on suspension from Fox for refusing Presley film, "Blue Hawaii," to be choreographed by **Charles O'Curran. Roland Dupree** choreographed Juliet's no. on the Academy Awards TV show, also works with her in "Silk Stockings" for the San Diego Summer Stock Co. . . . Universal has signed **Barrie Chase** for Gregory Peck film, "Cape Fear" . . . The dance nos. for "Cleopatra" will be shot in Hollywood after location jaunt to Egypt & Italy . . . Our best wishes to **Deloris Blacker, Donald O'Conner's** choreographer, convalescing after a serious illness . . . **Victor Moreno** recreates one of his most spectacular roles, "Spectre of the Rose," with **Lila Zali,** at a perf. of the new all-professional **San Fernando Valley Civic Ballet.**

Co. of 40 also presents "Eternally Damned" & Tchaikowsky's "Classical Suite." Stars will be **Lazlo Jilly, Patricia Casey, Noel Parenti & Henry Kersh** . . . congratulations to **Mr. & Mrs. John Barber (Ellé Johnson)** on the birth of the baby boy, **John M. Barber IV, Ellé,** well-known modern and Afro-Cuban choreographer for movies & TV, is preparing a concert group to tour West Coast festivals this summer . . . **Roy Fitzell and Dolores Star** completed a series of dance commercials for ABC . . . **Mitzi Gaynor** is preparing an act for Las Vegas with choreography by **Robert Sidney** and using **Bob Street & Jerry Antes** in the show . . . **Jack Baker** is staging an act for **Mamie Van Doren,** featuring **Guy Chandler & Don Crawford** . . . **Jack Bunch** is choreographing "West Side Story" for the San Bernardino Little Theatre. **Larry Kert, Bea Busch, Rita Di Mico & Rita Moreno** will star . . . Don Crawford assists Bunch. Jack recently staged the industrial show, "The Richfield Revue," which is touring the West Coast . . . **Marya Linero** featured in **Barry Ashton's** "Holiday in Rio" at the Statler Hilton Hotel . . . **Tommy Mahoney** adds 30 dancers to his Walt Disney film, "Babes in Toyland," late this month . . . **Hermes Pan** casts ballet sequence for "Flower Drum Song" next month . . . **Gene Reed,** choreographer for Frank Sennes' revues, & **John Schapar** are featured in the Crazy Horse Revue . . . **Sonia Shaw** interviewing dancers for a series of musical revues to be presented in the East this summer. Miss Shaw will stage new nos. for Marlene Dietrich's Vegas act . . . **Sonny Howe and Joy Healey** to stage dance commercials for a beverage co., and this spring they send a line of dancers to Alaska . . . **Marc Wilder** partners **Cyd Charisse** in a TV dance-drama segment of "Checkmate," Revue Studios Production.

LAS VEGAS

Eleanor Powell, who recently closed at the Sahara, broke all Las Vegas records and she will play the desert city again this year. Her act was staged by **Nick Castle** with singer-dancers, **Ger-**

(Cont'd on page 71)



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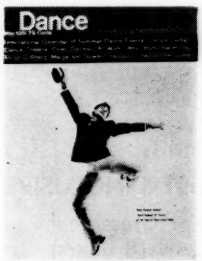
IN THIS ISSUE

10 Looking at Television *Ann Barzel*
13 At the Theatre *Leo Lerman*
15 Selective Bibliograpy of Dance Books: Biography, Cont'd *Selma Jeanne Cohen & Rosalie Stone*
16 Tap Series: On Perfection *Paul Draper*
19 Reviews *Doris Hering, S. J. Cohen*
21 On the Air with the Bell Telephone Hour
22 Records for Dance *Rosalyn Krokover*
24 In the News
27 Why Study Ballet? *Birgit Cullberg*
30 Summer Calendar of Dance Events
34 A Theatre for the Dance at Lincoln Center *Marcia B. Marks*
36 Peter Gennaro At Work *Photos by Pat Ferrier*
40 "A Spiritual Union" *Doris Hering*
42 A Successful Switch for Marge and Gower Champion
44 A Spokesman for Recreational Dance *Lynda Hickox Robinson*
46 Brief Biography: Sallie Wilson *Saul Goodman-Zachary Freyman*
48 Practically Speaking *Dorothy N. S. Russell*
52 Records for Teachers *Evelyn LeMone*
54 Addenda to College Dance Directory *Dr. Mildred C. Spiesman*
60 News of Teacher Organizations
64 A New Look for Dancers *William Como*
69 Shopping Guide

on the cover



When Peter Gennaro danced "South Rampart Street Parade" on the Jan. 25 Perry Como Show, he afterwards moaned to his wife about three small errors he felt he had made. But audiences had a different reaction. For more, see pp. 36-39. Photo by Jack Mitchell.

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Looking at Television

BY ANN BARZEL

In this dreary, tailored-for-lowbrows season, there have been a few documentaries that have honestly been prestige programs. "Meet Mr. Lincoln," "The Real West," and "The Innocent Years" have offered the really bright moments. Watching the Twentieth Century series, I realized there should be a documentary on Serge Diaghilev, that great contributor to the arts of this century. It could be done with a combination of the technique which uses still pictures plus the enormous potential of live dancing and great musical scores. It would show how much the Diaghilev Ballets Russes did for modern music, modern painting, modern staging, and it would change the image the public now has of the dance of the era. Such a documentary would have to be in color, showing plates of Picasso's curtain for *Tricorne*, Derain's for *Boutique Fantasque*, designs by Juan Gris, Bakst, Larionov, etc. There are photographs and paintings of past glories and living dancers (some of whom, like Massine and Danilova, are still performing) to contribute to what could be a glorious program. And there is the dance heritage: *Sylphides*, *Spectre de la Rose*, *Prince Igor*, *Apollo*, *Prodigal Son*. Excerpts could be danced against backgrounds adapted from existing sketches. It could be a beautiful show for both those who know about Diaghilev and those who don't. This all came to me as I watched the Twentieth Century show of April 2. There were film clips of some pretty wonderful people — Charles Chaplin, Walter Damrosch, Wanda Landowska, Joseph Hergesheimer, Eugene O'Neill, Edna St. Vincent Millay — writers, actors, musicians. But dance was typified by silly chorus girls in rompers.

So much for what might be. Now what was. The top dance offerings of the month were the consistently quality dancers on the Bell Telephone Hour, and Carol Law-

rence. The beauteous Miss Lawrence appeared in a special with Bing Crosby and Maurice Chevalier, and on a Garry Moore show. Both times she demonstrated she is a dance-and-song girl, and not vice versa. I presume it is choreographer Ernie Flatt who made those good numbers she danced on the Moore show.

The Bell Telephone Hour welcomed spring on March 31, and Tommy Rall was exactly in the spirit of the season. Whatever made people think spring is a nymph in green chiffon? Spring is a carefree boy with his coat slung over one shoulder—a boy who whistles and leaps, who feels spring in every muscle as he jumps over a fence, climbs on a wall, balances precariously on a ledge, and dares to jump from a roof. He challenges all boys and flirts with every girl. It was exhilarating. The dancers were fresh, snappy and well-groomed. The choreography was imaginative, and Tommy Rall was turning and jumping better than ever and, more important, interpreting spring in wonderful terms.

Allegra Kent danced a circus episode on the same show. It was much too short—but anything she does seems much too short, for I can take this dancer in any dose offered—and I wish she had had better material this time. She was a toe-dancing equestrienne who twirled about the circus ring teasing a smitten clown, mimed, not without pathos, by Paul Hartman.

I missed Bell Telephone's Shakespeare show of March 17, and particularly regret not seeing Violette Verdy's Juliet. Another regret is for the missed interview with Balanchine on the April 8 Accent program.

There are performers not listed as dancers who are fascinating because their movement quality is intrinsically dance talent, and the television closeup pinpoints it. Juggler Francis Brunn's Flamenco posturing and panther-supple twists and balletic jumps make one want to see him put the plates and rings aside and really dance. (He was on the April 2 Jack Benny show.)

The Eight Brandts, whose springboard art opened the All Star Circus of March 25, are first cousins to dancers, and some of their tricks could electrify a ballet. Josephine Berosini on the high wire reminded us where our theatre dance technique started. And on Ed Sullivan's April 9 show the quartet billed as oriental dancers wasted magnificent co-ordination and physiques on sword play akin to baton twirling.

Louis Nye was kidding modern music when he played "Old Black Magic" on

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TELEVISION *(Cont'd from page 11)*

two doors (on the April 9 Dinah Shore show), but it was a delightfully zany dance. Red Skelton's pantomimes are ballets.

At the other end of the spectrum are those who try to sidle into the dance fold with parody and imitation. The "ballerinas" inevitably pose as Miss Twinkletoes. On the children's program Pip the Piper on April 1 there was was a tutu-clad Miss Twinkletoes who demonstrated the five positions with completely faulty placement, and pranced around ineptly in Irish, Indian and gypsy dances. I was horrified at her "educational" touches. Among other things she informed her baby viewers the "Indians were the first people who danced."

Dinah Shore, Polly Bergen and Louis Nye did a ballet burlesque in slapstick style on April 9, and it had the knowing touch that made it fun. The lyric prattled about "dancing on my tippy-toes." But I forgave that after chuckling at Dinah's aside, "I took clumsy lessons for this all week."

I have the Perry Como habit — and mostly because Peter Gennaro is always a joy. He was much on view, and excellent, whether dancing with or without Caterina Valente, on April 4. His Easter bunnies on March 29 did a truly humorous number, a compendium of dance satires on soft-shoe, conga, sand dancing, and ballet. It was funny how funny a bit of a tail and limp paws could be as a comment on a cliché. *END*

IN THE NEWS

Jack Mitchell

HONORARY MEMBERSHIP: The 1960 Dance Magazine Award is not the only one that Maria Tallchief has recently received. When American Ballet Theatre (of which she is prima ballerina) was in Miami in March, Miss Tallchief—half Osage Indian by birth—was given a tribal membership by the Seminole Indians. For the occasion, she and John Kriza (at right) autographed pictures and spoke briefly about their dance experiences. Miss Tallchief currently leads ABT in its April 24-May 6 Broadway Theatre season.

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"The Happiest Girl in the World"

BY LEO LERMAN

The categories into which theatrical performers formerly fitted so securely and conveniently have, for some years past, been merging. Singers have become actors; actors, singers (after a fashion); dancers, actors; and now an actress becomes a dancer. This is in *The Happiest Girl in the World* (book by Fred Saidy and Henry Myers; lyrics and story by E. Y. Harburg, "with a bow to Aristophanes and Bulfinch"; music by Jacques Offenbach, but orchestrated by Robert Russell Bennett and Hershy Kay, with dance arrangements by Gerald Alters).

I refer specifically to Janice Rule, who, having become famous in dramas such as William Inge's *Picnic, The Flowering Peach, The Carefree Tree,* and *Night Circus,* and having attracted wide attention on both the television and movie screens, returns, in *The Happiest Girl,* to an early love—dancing. A student of dancing when she was 12 — with Sonya Dobrouvinskaya in Chicago — Miss Rule later applied herself to ballet with Carmelita Maracci in Los Angeles and Edward Caton in New York. Her earliest theatrical jobs included dancing in the production of Stravinsky's *L'Histoire du Soldat* at Manhattan's Phoenix Theatre (Edward Caton and Paul Draper also danced in this, while Franchot Tone narrated). Miss Rule was also a member of the Copacabana ensemble, and one of the dancers in *Miss Liberty.* During the latter her terpsichorean career came to an end when she sprained her ankle. That is how the drama gained one of its most competent young leading ladies, and dance seemingly lost a promising tyro.

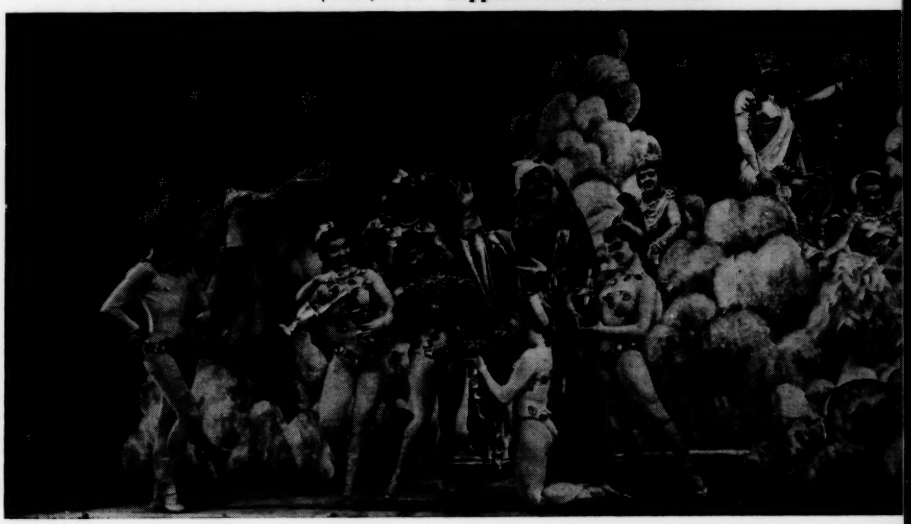
In *The Happiest Girl,* director Cyril Ritchard has required Janice Rule to act a forthright but unworldy (to say nothing of other-worldly) goddess (Diana), while choreographer Dania Krupska has set her dances that necessitate real technique—balletic (although not on point) and adagio. Miss Rule must also cavort with dignity and taste and actually trip the light fantastic . . . this mostly with Cyril Ritchard, who, as the show's reigning star, is on stage vigorously throughout almost the entire evening. (At one point they even do a brief soft-shoe number which had its origins in a dance that Mr. Ritchard and his late wife did for many years on the vaudeville stages of Australia and England.)

As a dancer Miss Rule is entirely adequate to what Dania Krupska has given her. She has a surprisingly pure and individual line. She works with an inherent grace. She seems to have no great range, but what she does is dancing, albeit it does, at times, smack slightly of "skirt dancing"—that kind so popular in Broadway musicals years ago before Humphrey-Weidman, Balanchine, de Mille, and Robbins evolutionized Broadway theatre dance. This is not a criticism of Janice Rule's very definite dance talent. The affinity to "skirt dancing" is mentioned merely to give you the general atmosphere of what Miss Krupska has created out of the problems set her by both the musical and its female star. Miss Rule is a dancing actress much in the same way Richard Burton *(Camelot)* is a singing star. And that means she is indeed a musical comedy asset.

Now about Dania Krupska's choreography throughout *The Happiest Girl:* it is the only facet of the entire production (save for the performances of Miss Rule

(Over)

Actress Janice Rule reverts, with success, to her first love—the dance—on B'way in "Happiest Girl in the World."



At right: Delightful son-and-dance man Cyril Ritchard gives a "conceited" performance, says our reviewer. As Pluto, he is seen with some of the celestial inhabitants of Mount Olympus.

E. O. Hoppé

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AT THE THEATRE *(Cont'd from P. 13)*

and Mr. Ritchard, and the pale ghost of Jacques Offenbach's lovely tunes) that makes the show worth seeing. The book, based on *Lysistrata*, is old-fashioned and vulgar; the lyrics are incredibly common; Cyril Ritchard gives about the most conceited performance I have ever seen on any stage—a nimble, bright-eyed performance which, however, is currently enchanting many people. But Miss Krupska's dances and dancers are, when permitted, a relief. The musical gives her a chance to poke fun. She joshes athletics and athletes; military processions, wars, and warriors; militant but essentially frail womankind; gods and goddesses; ladies of very easy virtue and no little mystery. She even teases lovers, both terrestrial and celestial. And all in dance terms, utilizing a big dance vocabulary: ballet, cha-cha, modern dance, adagio (very close to the supper club variety), and plain, old-fashioned, high-spirited capering. Her dancers are one of the best-drilled and disciplined ensembles on Broadway. In the opening number she uses them especially well in a dance about Greek Olympic sports and games (the discus, hurdles, etc.). What she does with wrestling, tying her male dancers into wonderfully comic balletic knots, is not only funny, but charming, all the while managing to preserve basic Greek patterns and designs derived from vase painting and sculpture.

In the second act she has built a delightful number that relates to the can-can, so popular during the Second Empire and *la belle époque*. It seems always at the point of breaking into a typical can-can, and finally does, but only in a sort of pared-down, ghostly, vestiginal way that removes it from the hackneyed. Then there is Miss Krupska's notion of lifts. She has arranged excellent ones for Miss Rule—high, wide-swinging, graceful — reminiscent of Fonteyn's in Ashton's *Ondine*, which are admirably suited to a goddess on her way to and from Olympus.

Without doubt *The Happiest Girl* is Dania Krupska's best job to date. Now what she needs is a first-rate show, and it should be a comedy with strong satiric intentions.

The ensemble dancers in *The Happiest Girl* are: Bonnie Brandon, Candace Caldwell, Natasha Grishin, Judith Haskell, Lisa James, Gloria Kaye, Suzanne May, Carmen Morales, Janice Painchaud, Bill Atkinson, Don Atkinson, Grant Delaney, Victor Duntiere, Louis Kosman, Alton Ruff, Kenneth Scott, Ron Sequoio, and Ron Stratton.

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BIOGRAPHY: PART II

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Franks, Arthur H., ed. PAVLOVA, a biography. Edited by A. H. Franks in collaboration with members of the Pavlova Commemoration Committee. N.Y.C., Macmillan, 1956, 144p. illus. *Published on the occasion of the 25th anniversary of the death of the great dancer, this work consists of a series of sketches of Pavlova by people who knew her or were influenced by her art. Among the contributors are Muriel Stuart, Sol Hurok, Laurent Novikov, and Michel Fokine. Many illustrations.*

Magriel, Paul D., ed. PAVLOVA; an illustrated monograph. New York, Holt, 1947. vii, 78p. illus. *This Ballet Society monograph is excellent. It contains Pavlova's own description of her life as a dancer; Carl Van Vechten's reviews of her first performances in America; and Marianne Moore's sensitive commentaries on the many photographs.*

Schwezoff, Igor. RUSSIAN SOMERSAULT. New York, Harper, 1936. x, 408p. illus. *Though this autobiography is primarily concerned with life in Russia during the revolutionary upheaval of the 1920's, there are glimpses of the St. Petersburg ballet school, where the author studied; of dancers he saw at the Maryinsky; and a picturesque account of provincial tours. A splendid picture of life and art in a troubled time.*

Crowle, Pigeon. MOIRA SHEARER; portrait of a ballerina. New York, Pitman, 1949. 80p. illus. *A charmingly illustrated biography of the beautiful ballerina who achieved international fame in the film "The Red Shoes."*

Sokolova, Lydia. DANCING FOR DIAGHILEV. The memoirs of Lydia Sokolova, edited by Richard Buckle. New York, Macmillan, 1960. 287p. illus. *The first English dancer to achieve ballerina status with the Diaghilev Ballet writes with the wit and charm she is said to have brought to all her roles.*

Bogdanov-Berezovskii, Valerian Mikhailovich. ULANOVA AND THE DEVELOPMENT OF THE SOVIET BALLET. Translated from the Russian by Stephen Garry and Joan Lawson. Foreword by Cyril Beaumont. London, MacGibbon and Kee, 1952. 147p. illus. *An excellent example of Soviet ballet criticism, showing an exemplary seriousness of approach and a spirit of critical evaluation not often encountered in the West.*

Van Praagh, Peggy. HOW I BECAME A BALLET DANCER. London, Nelson, 1954. 97p. illus. *Written for children, this is a sensible book, giving advice to young readers on how to set about training for a career in ballet, as well as telling the story of its author.*

19th CENTURY

The ballet in all its glory. In the Romantic era: delicate creatures, seemingly made of air and moonbeams, set poets dreaming. In later years: the robust ballerina, with toes like steel, set critics counting her pirouettes.

Bournonville, August. MIT THEATERLIV. Copenhagen, C. A. Reitzel, 1848. 2 vols. *An autobiography of the great Danish choreographer, with libretti of his works and essays on the ballet.*

Guest, Ivor. FANNY CERRITO; the life of a Romantic ballerina. London, Phoenix House, 1956. 176p. illus. (1 color). *Celebrated as one of the leading ballerinas of the Romantic era, Fanny Cerrito is the subject of this biography, told in Mr. Guest's usual meticulous style. Elegantly illustrated; extensive bibliography.*

Sackville-West, V. PEPITA. New York, Doubleday, 1937. 309p. *The fascinating biography of a beautiful, though probably untalented, Spanish dancer, Pepita Duran y Ortega, and her romance with an English diplomat. Enchantingly told by her granddaughter, Pepita's story incidentally reveals a good deal about the life of the poorer class of dancers in 19th-century Spain.*

Pirchan, Emil. FANNY ELSSLER; Eine Wienerin Tanzt um die Welt. Vienna, Wilhelm Frick, 1940. 96p., plus 160 plates. *The only full biography of the glamorous ballerina. Adored by audiences throughout Europe and America, the beautiful Viennese dancer charmed kings and presidents alike.*

Lifar, Serge. CARLOTTA GRISI. Translated from the French, with an introd. by Doris Langley Moore. London, Lehman, 1947. 87p. illus. *The biography of the fabled dancer of the Romantic Age, creator of the role of Giselle. The book describes many of the ballets of the time, their atmosphere is evoked through many lithographs.*

Slonimsky, Yury. "WRITINGS ON LEV IVANOV." Translated and edited by Anatole Chujoy. Dance Perspectives 2 (Spring, 1959). 64p. illus. *The eminent Soviet critic provides biographical information and analyzes the great ballets of Ivanov — "The Nutcracker" and the "white acts" of "Swan Lake."*

Slonimsky, Yury. "JULES PERROT." Translated by Anatole Chujoy. Dance Index (Dec., 1945). pp. 207-46. illus. *A biography of the*

(Continued on page 62)

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ON PERFECTION

BY PAUL DRAPER

Most dancers strive toward perfection. Western civilization has designated this goal as a proper and desirable one.

In the past whole groups have considered themselves to have reached this goal. This attitude has made subsequent generations very unhappy. To avoid this it has become an accepted fact that no group or generation may consider itself perfect. The individual, however, may continue his or her search, for even if perfection is achieved by an individual, it is not likely that it will have harmful effects on large sections of society.

The dancer is a good subject for the pursuit of this search. There are prescribed things to be done, and you can learn how to do them better and better. At a certain point you can practically say, "There, that's perfect." Moving to the field of performing, which involves creation and expression, there are still technical problems that can be assessed and practiced till they, too, are perfect.

I should like to devote the rest of this article to counseling against perfection. Either as an achievement, or, in most cases, as something to be sought after. To judge something perfect implies that the judger is aware of some standard that is indeed without fault or blemish, something that cannot be made better. Is this standard to be measured by physical limits, and therefore to be judged differently for every different dancer's body? Or is it to be judged by some idealized image in the judger's mind? The first case would involve measurements and x-rays of such extent as to be palpably ridiculous. The second case is subject to the limited experience and recall of the individual. It might seem that there is no way to assess human perfection. For example, it can readily be determined if a singer has perfect pitch, or if an artist can draw a perfect circle. It can also be figured out if a tap dancer

is keeping perfect time and making perfect rhythms. But this does not mean that the singer can sing, or the artist can draw, or the dancer can dance. It is just something about which perfection or the lack of it can be ascertained through measurement. This cannot be done in areas of creativity and expression, where the communication between performer and viewer is based upon arbitrary and subjective experience. Therefore, unless you want to dance exclusively for your mother, you cannot truly be considered perfect. And even your mother's not right.

But how about the sense of perfection you may have about yourself? This is a richer field, and of more practical use, though it, too, has many pitfalls. In this case you just make use of your own concepts of faults and blemishes, and when you have reached a state where you think you no longer have any you will at least be someplace. You may have acquired some elements of sterility in the process. The net result, however, may have some virtue. If I seem to treat this aspect of perfection-seeking rather cursorily, it is because dancers who dance for themselves alone deserve little more.

By far the most used meaning of perfection as it relates to dancers refers to the total performance. This includes everything that is needed in presenting a show — costumes, lights, music, floor surfaces, and the like.

These things, however, are often relegated to a secondary position, and the dancer concerns himself principally with the perfection of his performance—which, as we have discovered, is not subject to check. It is exactly here that the most harm can be done. Dancing is an active verb which presents itself as an individually-created means of communicating some new and vital idea to an audience. How well you function as a stimulus to that communication determines the value you have as a dancer. Trying to be perfect, either in your own terms or someone else's, can only lessen the concentration which should be devoted to evoking your predetermined images and messages. I am not advocating that you dance badly. But I do advocate that you always be fully aware of the unreal quality of perfection as it applies to dancing, and of the always real quality of yourself as you dance as beautifully as you can. *END*

June Taylor

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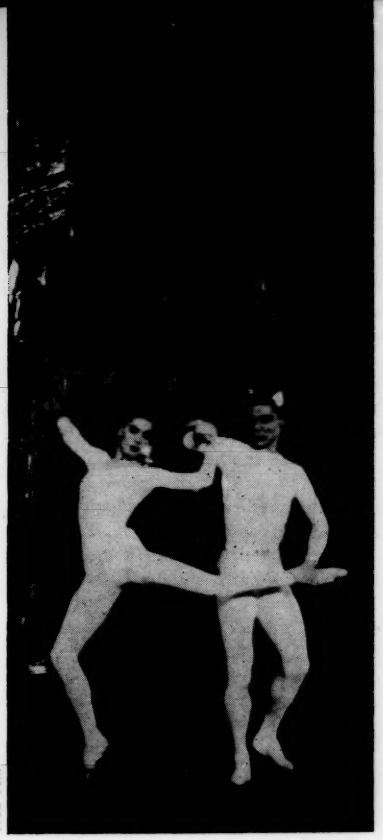


Fred Fehl

Box-office hit of the recent NYC Ballet season was "Electronics." "The score," says our critic, "was agreeable . . . the setting blatant, the choreography forced." Above, Diana Adams and Jacques d'Amboise in their pas de deux from "Electronics." Below, at right, Violette Verdy, Edward Villella, and a corps of girls in the Scherzo section of the same work.

New York City Ballet
New York City Center
March 14-April 9, 1961

We had never before seen this kind of landscape. A pond was covered with snow —a snow of such whiteness that it made the seagulls promenading at one end seem darkly grey. Except for the gulls, the snow was undisturbed.

Beyond the pond was a spit of land, then the ocean. Angered to a dark green by the wind, the ocean seemed curiously ineffectual, near the quiet animation of the pond.

In some ways, Balanchine's *Ivesiana* and his *Electronics* bore the same contrasting relationship. *Ivesiana,* restored to the repertoire after a seven year absence, is a quiet work. There are times when, on its surface, not very much seems to be happening. But actually, a great deal is going on — great intensity of feeling — a broad philosophical span—and some deeply revelatory movement, especially for the corps. The total effect offers the mystery of undisturbed snow.

Ivesiana is about aloneness. Three of its four sections center about couples who reach out but cannot reach toward each other. The conclusion is a magnificently simple distillation of the whole idea.

The opening section, "Central Park in the Dark," begins in blackness. Figures come forward in close formation, then spread out. They sink to their knees, slowly rocking back and forth. A boy and girl (Patricia McBride and Francisco Moncion) weave in and out. The girl seems particularly vulnerable, with her slender white arms and legs contrasting with the gloom around her.

The two dance together in unknowing urgency, while the others, again on their knees, pat the ground with the palms of their hands. The serene and distant music by Charles Ives becomes suddenly jarring. The boy disappears. The girl is left strewn upon the other dancers, who crouch in a knot. She gropes her way off blindly. The rest are swallowed in the upstage shadows.

In "The Unanswered Question," a groundling male (Deni Lamont) yearns toward a white clad woman (Allegra Kent) held always beyond his reach by four males who act as a sort of mobile pedestal. Like all that is unattainable, she assumes many guises. Sometimes she seems an embryo, with her knees drawn up, her head folded forward. Sometimes she is serpent-like as they slide her body over the man's. Sometimes she is merely a tragic, detached doll stretched into splits, dropped backwards out of sight, ultimately carried away, standing erect high in the air.

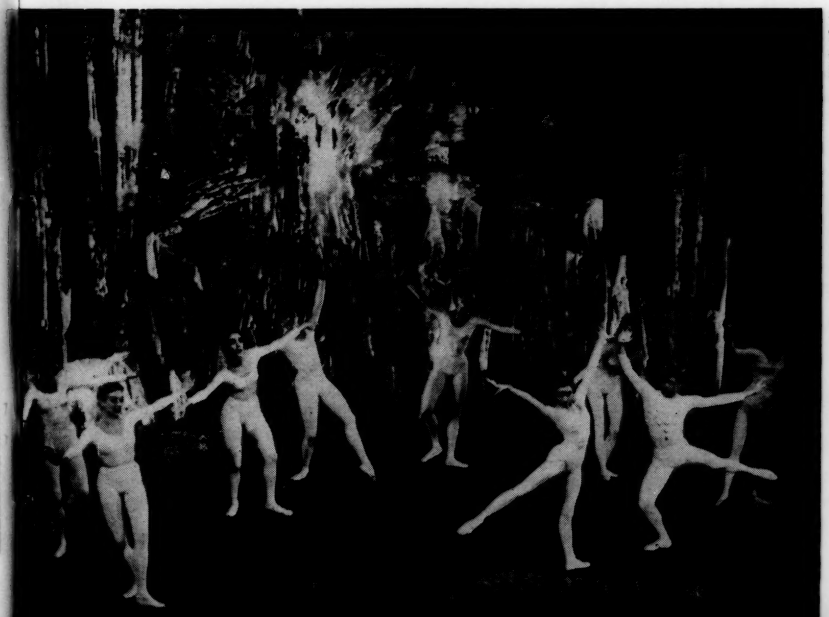
"In the Inn" is the least spontaneous section of *Ivesiana.* A couple (Diana Adams and Arthur Mitchell) at first jitterbugs impersonally, then with emotional overtones—he of insouciance, she of pique. Suddenly it is all over. They shake hands politely. Each goes his own way.

In some ways, *Ivesiana* makes the same point as Jerome Robbins' *Age of Anxiety,* but with far greater economy of means. Greatest economy of all comes during "In the Night." Here the dancers walk about on their knees. That is all. It is very moving.

Too much prior fanfare was accorded Balanchine's new work, *Electronics.* Too much was made of the electronic score composed by Remi Gassman with the technical collaboration of Oskar Sala. The score was not at all the shocker that had been promised. It was an agreeable opus of the type that one often hears in locales like the Henry Street Playhouse. It sounded by turns like water-drowned bells, far-off cannon, and hammering on glaciers.

Unfortunately Balanchine used it for its bizarre effect, rather than for its poetic potential. Scene designer David Hays fol-

(Over)



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lowed suit.

At first viewing, the set seemed stunning and original. Made of cellophane, it suggested the icy menage of some super-being. Every so often, a crystalline star-form, suspended at center stage, shakily parted to allow soloists to appear or disappear. At either side of the stage, pillars with bamboo-like joints trembled and sagged when the action became violent.

Jacques d'Amboise, clad, as were all the dancers, in white tights, presided majestically over the action—and over his partner, Diana Adams. Their pas de deux yielded to a sharply imperious dance for Violette Verdy counterpointed against a corps of girls. Edward Villella sprang on stage like a malevolent faun. Miss Verdy was his adversary. Finally d'Amboise commanded all to leave, choas to dissolve — only to end rolling erotically on the floor with Miss Adams.

Upon a second viewing, the setting for *Electronics* seemed blatant, the choreography forced. One began to conjecture as to whether Balanchine was serious or had intended to satirize the middle-class morality à la Radio City Music Hall so prominent in the Bolshoi's Ballet's *Stone Flower*.

Not that Balanchine himself cannot be a moralist if he wishes. But when he does moralize, as in *The Prodigal Son*, he presents the circumstances as they are and allows the audience to draw its own conclusions.

During this season, we found ourself reseeing *The Prodigal Son* with great refreshment. Part of this came from Edward Villella's portrayal of the Prodigal. It was a stunning burst of passion — passionate dancing — passionate acting — passionate innocence.

Edward Villella is a dancer of such exceptional range that one would like to see some of the New York City Ballet's defunct dramatic works revived for him. A similar range (though not with the same quickness of instinct) is potential in Jacques d'Amboise. And he, too, needs the stimulation of more divergent roles. The only one that now gives him scope for dramatic growth is Apollo, in which he indicates a sensitive awareness of the difference between classic emotion and romantic emotion.

Most imaginative of the New York City Ballet's leading dancers is surely Violette Verdy. Hers is not only a dramatic imagination but a subtle rhythmic imagination. In *Agon*, she seemed, every time she was lifted, to find a new kind of body weight, a new impulse with which to land. And Miss Verdy seems now to be developing a distinctive sense of the large gesture. In *Pas de Deux*, there were moments when, as she slowly lowered her arms at the end of a phrase, she seemed to be re-stating her entire presence.

Balanchine has often said that he does not believe in ballerinas, for they impose their individuality upon the choreography, thus distorting it. And yet one cannot imagine a season without Miss Verdy or without Melissa Hayden. When she is not driving too hard, Miss Hayden reflects the harmonious attunement to music, self, theme, and audience that mark a ballerina. During the current season, she achieved this particularly in *Swan Lake*.

There was another kind of attunement—this time to each other — among the four boys who performed the difficult opening and closing passages of *Agon*. They were Arthur Mitchell, Jonathan Watts, Richard Rapp, and Edward Villella.

Among the younger dancers, Suki Schorer, Carol Sumner, and Francia Russell are beginning to make personal statements. We especially enjoyed Miss Sumner's delicacy in *Variations from Don Sebastian* and Miss Schorer's piquancy in the same work. Gloria Govrin brought a shy appeal to the Scottish Dance of *Figure in the Carpet*. William Weslow, in the taxing "Thunder and Gladiator" section of *Stars and Stripes*, indicated an awareness of how a gesture should be shaped, where it should begin and end. Michael Lland, too, manifested some of this quality, but with lyric overtones, in *Divertimento #15*.

But these are, in a sense, details—punctuations of performance. Like the special evenings of ballets all to twelve-tone music, they flavored the season. But the heart of the season was clearly *Ivesiana*. *D.H.*

Ballet Russe de Monte Carlo
Brooklyn Academy of Music
March 25-26, 1961

It is unusual to see a company in which the corps outweighs the soloists. Yet that is the current state of the Ballet Russe.

The credit for this reversal in emphasis —some of the blame, too — would seem to lie with Nina Novak. Miss Novak tandems as ballet mistress and prima ballerina.

As ballet mistress, she is most knowledgeable in her drilling of the corps. The *Swan Lake, Act II* was particularly impressive. The corps moved as one; stood still as one. And Meredith Baylis, Beatrice Lismore, Marlene Rizzo, and June Wilson were not only perfectly matched but perfectly synchronized as the Cygnets.

In *Ballet Imperial*, George Balanchine's

(Cont'd on page 65)

The president of the Bell Telephone Co., James W. Cook, observes dress rehearsal preparations just before show time.

BELL TELEPHONE DIALS DANCE

PHOTOS BY ELENA F. NIELSEN

The Telephone Hour has existed for twenty years, seventeen of them on radio. Continuing to use Donald Voorhees and his fifty-nine-piece Bell Telephone Hour Orchestra, a format for TV has evolved in the past three years that includes quality presentations in music, drama and dance. That does not necessarily mean long hair, for jazz and show tunes are frequently also presented. Each show has a different theme, producer-director and choreographer. Among the choreographers who have staged numbers — often original, sometimes classic — during the past year are Bob Herget, Hermes Pan, Frederic Franklin, Bob Pagent, and Donald Saddler.

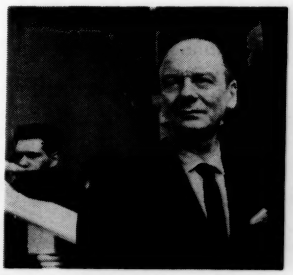
Telecast from New York, The Bell Telephone Hour spends several million dollars a season to please the public. Among the features of the March 17 Shakespeare show were several parallel scenes from Shakespeare's *Romeo and Juliet* and Broadway's *West Side Story*, a noted opera singer's performance of "Ave Maria" from Verdi's *Othello*, and two commissioned TV ballets.

Our photographer, investigating the scene at the pre-performance dress rehearsal, revealed some backstage atmosphere and interesting visitors.

The Bell Telephone Hour, which finished the season on April 28, will be on NBC-TV again next fall.

All all-too-short 10-minute "Romeo and Juliet" ballet, staged for the March 17 Bell Telephone Hour by Donald Saddler, starred Violette Verdy and Jacques d'Amboise. The latter, above, is seen dueling with Thomas Andrew as Tybalt. Buddy Schwab danced Mercutio. Also on the program was a "Midsummer Night's Dream" ballet.

Visitors on the set. Left (r. to l.): Donald Saddler, Fredbjorn Bjornsson of the Royal Danish Ballet, Thomas Andrew, Violette Verdy, Jacques d'Amboise. Right (l. to r.): Dance critic Walter Terry, Hernan Baldrich of the Nat'l Ballet of Chile. (Bjornsson and Baldrich are 2 of 3 foreign dancer-choreographers currently studying and viewing dance in the U.S. under Ford Foundation grants administered by the Institute of Int'l Education. A third, Antonio Truyol of the Teatro Colon Ballet, Buenos Aires, got lost, temporarily, on his way to the Brooklyn studio.) The visitors were particularly impressed by the large-scale operations and extensive rehearsals.



Renowned actor-director Sir John Gielgud set the stage for each number on the show with recitations from Shakespeare.

Joan Sutherland, Australian soprano making her first U.S. headlines this season (her Met debut next), as Ophelia.

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

The interest aroused by the New York City Ballet Company's new work, *Electronics*, is indicative of world-wide interest in the newest of all musical media. In electronic music, the composer works in a laboratory, synthesizing his material and creating his own sounds. There are two general areas of electronic music. One is called "musique concrète," in which the composer uses sounds from nature—the human voice, a riveting machine, the wind, a musical instrument, anything—and, by various tape pitches, manipulates those sounds. "Musique concrète" sprang up in Paris shortly after the war.

The other area of electronic music, and the one that seems to be superseding "musique concrète," is the process by which the composer actually creates his own sounds instead of working from nature. Sounds can be created from signal generators and other electronic paraphernalia. The composer can make and arrange these sounds in any sequence he desires, and in as many channels. That is, he may have a sequence of sounds placed on one tape, feeding into a specific loudspeaker placed in the hall. Then he may have another sequence on another tape and through another loudspeaker simultaneously playing in a different part of the hall. Ditto a third and fourth channel.

While Remi Gassman's score (unrecorded) for Balanchine's *Electronics* is very attractive, it is not a trail-blazer. Ballets set to electronic music have previously been attempted, and, on a recent disc devoted to this new medium, two of them can be heard. They have been composed by the Dutch composer Henk Badings. Three of his electronic scores are contained on Epic LC 3759 (mono) or BC 1118 (stereo). *Evolutions* is a ballet suite that was composed in 1958 and performed the same year by the Hannover Opera Ballet to choreography by Yvonne Georgi.

Genese, composed the same year, was not created as a ballet, but was nevertheless set by two choreographers—Fred Schroer in Linz, and Alfred Meissener in Innsbruck. The third Badings work is *Capriccio for Violin and Two Sound Tracks*. Also on the record is a short work by Dick Raaijmakers, entitled *Contrasts*.

The first thing that will hit the listener will be the quality of sound. Call it science-fiction music, call it what you will; but it is indeed a brave new world. It has nothing in common with the past, and it demands new adjustments from the listener.

But it is worth the effort. In time to come, electronic music will be assuming more and more importance, and one's ears had better become adjusted to it. Once the adjustment is made, it is surprising how simple the music is to follow. As in all music, the composer attempts to organize his material. The Badings works have form and even recognizable melodic content. *Evolutions*, for example, consists of an Overture, Air, Ragtime, Intermezzo, Waltz and Finale. The Ragtime episode is unmistakably jazz, just as the Waltz goes along in a steady three-four rhythm with pronounced contours.

A record like this may not be everybody's cup of tea, but it is altogether fascinating. Avowedly experimental music, it nevertheless succeeds on its own terms, and it points the way toward a future that is coming up fast. *END*

IN THE NEWS

***MORE ELECTRONICS:** "Evolutions," ballet staged by Yvonne Georgi to electronic music for Vienna's Opera Ballet, has proven so successful that she has been asked to stage it for Austrian TV. Above, Miss Georgi, who is resident choreographer of Hannover (Germany), with Marcel Escoffier, designer of the Vienna co.'s "Agon."*

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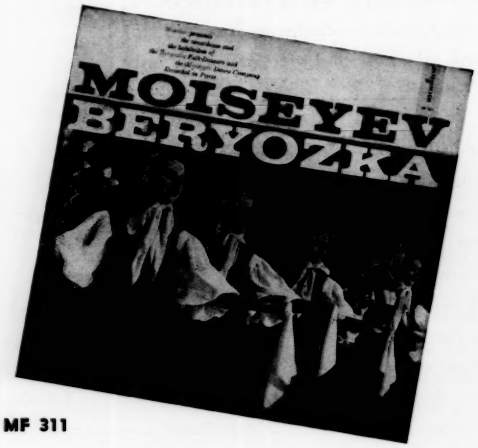

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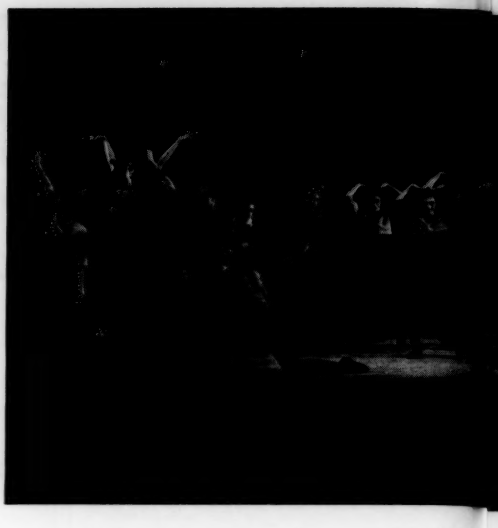

In The News

FULL SCHEDULE: After an eventful Dec.-Jan. USO tour of Mediterranean bases, George Tapps & Co. started its current 7-week Alaska visit. On March 4, in N.Y., the group presented its lively program, "Dances of Many Lands," at a Children's Concert by the Little Orchestra Society at Hunter College, as seen above in *Hora Staccato* (boys: Joe Ward Russell, Tapps, Hu Pope; girls: Vivian Burns, Marene Di-Napoli). This dance event was one of many in the 13-year history of the Little Orchestra Society series, in accordance with conductor Thomas Scherman's premise that dance is one of the best means by which to lead children to an appreciation of serious music. In May, Tapps & Co. open at Chicago's Palmer House.

ABT in N.Y.: American Ballet Theatre, in an April 24-May 6 season at the Broadway Theatre, presents 2 new works: *Points on Jazz* (above), choreography by Dania Krupska and music by Dave Brubeck, and *Grand Pas—Glazounov*, restaged by Frederic Franklin after choreography by George Balanchine. Both ballets were seen throughout the U.S. during the Co.'s recent tour. Leading dancers for the N. Y. season are: Maria Tallchief, Erik Bruhn, Lupe Serrano, John Kriza, Toni Lander, Scott Douglas, Royes Fernandez, Ruth Ann Koesun, and Glen Tetley.

"ORIGINAL SIN": San Francisco Ballet's March 17-April 23 spring season at the Alcazar Theater featured a new work by Lew Christensen, with score by John Lewis of the Modern Jazz Quartet, costumes and decor by John Furness. Roderick Drew and Sally Bailey were Adam and Eve. Above, some of the Garden of Eden inhabitants: Fiona Fuerstner as a deer, Michael Smuin as the serpent. "Original Sin" was given 14 times, instead of the 5 originally scheduled, for the successful season of 24 weekend performances—half SRO.

"SURPRISE ENCORE" was the title of the finale of the Moiseyev Dance Co.'s program at the Metropolitan Opera House season, which started on April 18 (review next month). It proved to be the much-heralded rock 'n' roll number that was a sequel to the Co.'s '58 American tour, and it really rocked the house with its hilarious expertise. Says Moiseyev: "It is not a comment on American youth alone, but on many young people everywhere today." The Co. tours the U.S. from East to West until June 25.

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WHY STUDY BALLET?

A personal statement by the choreographer of "Lady From The Sea," "Medea," and other ballets

BY BIRGIT CULLBERG

Early this year an attractive, imaginatively produced book called BALLETTSKOLAN *(The Ballet School) turned up in Sweden's supermarkets and book stores. Written for the general public, but without condescension, by Birgit Cullberg and ballet teacher Lilian Karina, with photographs by the brilliant Anna Riwkin-Brick, it lucidly explains the outline of ballet training and technique. The preface, by Miss Cullberg, has, like the book, much clarity and charm. Here it is, translated for Dance Magazine by Kerstin Larsson: (L.J.)*

As for my personal views on the importance of ballet training, here they are:

When I started dancing in the 1930s, the trend was toward "modern" or "free" dancing. There was a deep struggle between the classical school, which was then in an artistic slump, and the free school, which didn't hesitate to break all rules and was concerned with trying to develop personality and individualism in movement. The intense emotional aspect of the dance was often greatly emphasized, but many new ideas in choreography broke through. Instead of moonlit sylphides and lakes of swans, choreographers adopted themes from politics and social welfare. Backyards and battlegrounds became the settings for the dance.

I grew up in this *sturm und drang* period, and from it I got many impulses for dramatic choreography, especially from Kurt Jooss. However, eventually I felt that the technique I had learned was too heavy and earthbound and too one-sidedly "swing and impulse." As I had learned it, all movements emanated from the center of the body, so that the spine was participating in every bending and the steps were only of secondary importance.

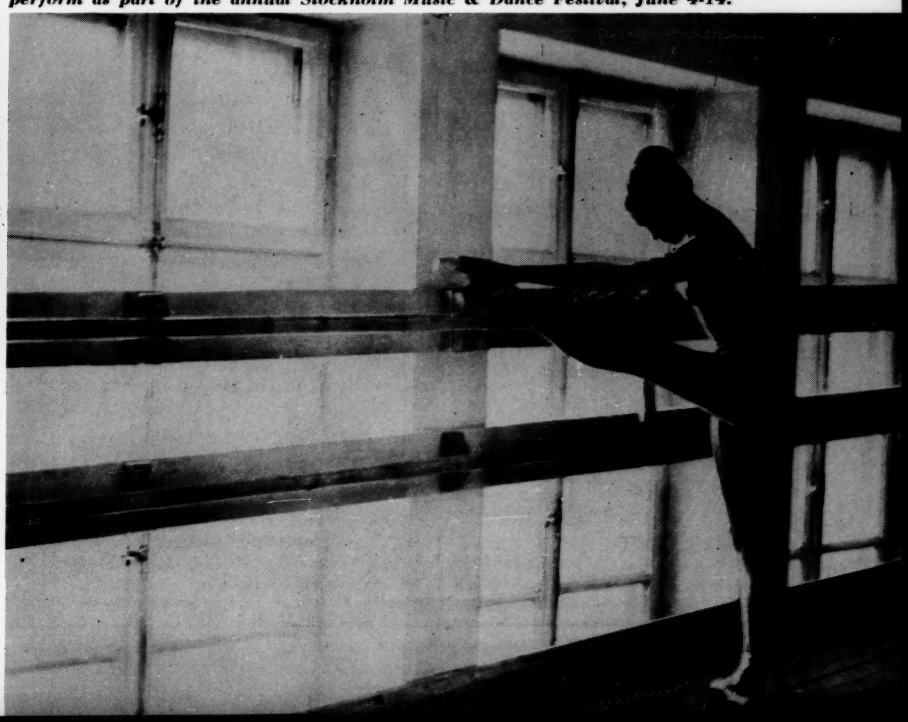
Then, at the Lilian Karina ballet school in my native Stockholm, I gradually discovered the wide range of expression of classical ballet, the possibility of moving beautifully and yet meaningfully. It was not a cold, sterile, mechanical technique that I found, but a stylized enlargement of natural movement, a classical form that was organic, evolved from the anatomical possibilities of the body — in other words, a style of movement adaptable to all kinds of choreography.

When, during the Forties, I started regular ballet training, it was a relief. My spine grew like a pillar, my posture straightened, and my arms and legs could — with great effort at first — move freely from the shoulder and hip joints. The muscles which stretch the body and make it light were strengthened, and I learned to control very carefully all lines and distances. What I wanted was not — at a mature age — to become a ballerina. I wanted to get to know the material of dancers available to a choreographer, and at the same time to develop my sense of beauty, harmony and purity of line. Beauty can be found in the most primitive forms,

(over)

From "Ballettskolan," an Anna Riwkin-Brick study of ballerina Gerd Andersson in the dance studio of the Royal Swedish Opera House. The Royal Swedish Ballet will perform as part of the annual Stockholm Music & Dance Festival, June 4-14.

Birgit Cullberg's latest dance drama, "Odysseus," was produced March 4 in Stockholm by the Royal Swedish Ballet. Viola Aberlie as Nausikaa (left), and her hand maidens. The work was seen in the U.S. when the National Ballet of Finland, for which it was originally choreographed, toured here in 1959.



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WHY STUDY BALLET?

(Continued from page 27)

but classical ballet is not just a beautiful form; it is a method of strengthening and training the body to be an obedient instrument on which the most diverse melodies can be played. The important thing is to know, through control and an inner gauge of movement, the exact position of arms, legs and back in the most complicated and quick movements. Ballet training has been enormously important for my development as a choreographer, and also for my recreation and enjoyment.

As we all know, the condition and position of our individual bodies influences our moods, and vice versa. Therefore it is not only professional dancers and clowns who ought to take ballet training. Everyone who spends the greater part of his or her life in a chair or behind the wheel should get up and stretch at the barre. Not to mention children and teenagers. They have a natural urge for exercise which is not satisfied in normal school activities. Games and fights in the school yard provide a release for a part of this urge, but schools would be greatly aided in their disciplinary problems if children were students of ballet. Controlled movement with music trains their sense of order and determination. There are little ballet students who at the age of 8 work at their schooling with the determination of a grown-up. Furthermore, ballet students, from the beginning, acquire good posture and beautiful bodies, as opposed to the fast-growing awkward teenagers who sag instead of standing up. Good posture and flexibility also help youngsters overcome moments of shyness and feelings of inferiority.

Young boys, not least, profit from ballet training, and the ballet needs more male dancers. Regarding ballet as a feminine art is a prejudice left over from a past era of decline and affectation. Pure and simple ballet training is equally suitable for boys and girls, and present-day choreography, even more than in the past, requires masculine strength to complement feminine softness.

It is certainly worthwhile to encourage young boys to study ballet, either as amateurs or professionals. With talent and ambition, dancing can be an interesting as well as profitable career. It is one of the few artistic professions which open the world to the talented, since it breaks all language barriers. *END*

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—Cassidy, Chicago Tribune

Bayanihan

PHILIPPINE DANCE COMPANY

THIS IS A JUDSON O'NEILL AND JUDD ATTRACTION

COLUMBIA ARTISTS MANAGEMENT INC.

165 West 57th Street, New York 19

Circle 7-6900

MONITOR RECORDS

Summer Calendar of Dance Events Here and Abroad

ON THE FOREIGN SCENE

Argentina
through July, Teatro Colon, (several ballet perfs. a week; Marjorie Tallchief & George Skibine guest artists, late July), Buenos Aires.
April 27-May 11, Tamara Toumanova & Co., Buenos Aires.
May 2 for 4 weeks, American Festival Ballet, Buenos Aires (followed by 3-week tour).
mid-May, Ana Galina Theatre d'Art du Ballet, Buenos Aires.
June15-July 30, Tatiana Gsovsky's Berliner Ballet, Buenos Aires.
August, Mariemma & Spanish Dance Co., Buenos Aires.

Australia
beginning late July, Tour by Leningrad Maly Ballet Co.

Austria
May 5, 17, June 20, 24-25 (mats), 30, Vienna Opera Ballet, Vienna.
May 20-Sept. 30 Marionette Theatre, Salzburg.
June 21-Aug. 20, Bregenz Festival (Vienna Opera Ballet in "Romeo and Juliet," Aug. 6, 13, 15; in opera "Gypsy Baron," July 22, 23, 26, 29, 30, Aug. 2, 5, 9, 12, 16, 19), Bregenz.
June 26-27, American Festival Ballet, Graz.
July 26-Aug.31, Salzburg Music Festival (Vienna Opera Ballet in operas "Faust," Aug. 11, 19, 26, 31, "Idomeneo," July 26, Aug. 10, 28).
Folk Dance:
July 1-Sept. 2, Igls.
July 23-30, Zell am Moos.
May-Sept., Native folklore evenings in most Alpine centers, notably in Salzburg, Innsbruck, Mayrhofen, Seefeld, Bad Aussee.

Belgium
July-Aug., Summer festivals (incl. dance attractions) at Ostend, Knokke-Le-Zoute, and other seaside resorts.

Brazil
July, 10-day International Ballet Competition at Teatro Municipal, Rio de Janeiro.

Canada
July 21-Aug. 15, Vancouver Int'l Festival (New York City Ballet, July 24-29 [26, 28—mats & eves]), Vancouver.

Chile
May-Sept., perfs. by National Ballet of Chile and Ballet de Arte Moderno, principally in Santiago.

Denmark
May-Sept. 10, Pantomime and ballet at Tivoli Gardens, Copenhagen.
May 15-31, Royal Danish Ballet & Music Festival (Royal Danish Ballet, May 15, 18, 19, 22, 24-26, 28, 30, 31), Copenhagen.
June 24-26, National Folk Dance Festival, Nykobing.
Sept., Ballet-opera-drama seasons begin in Copenhagen, Aalborg, Aarhus, Odense.

Finland
June 1-Sept. 15, Folk dancing at Seurasaari Th. in Helsinki, and Olavinlinna Castle.
June 23-25, Midsummer Eve festivities (incl. folk dance), notably in Helsinki, Tampere, Savonlinna, Rovaniemi.

France
through June, Wednesday ballet evenings, Paris Opera Ballet (also other evenings as part of operas); July ballet season, 3 perfs. a week, Paris.
through June, Opera-Comique ballet perfs. on Fridays, sometimes on Sundays, Paris
April 29-May 2, Lebanon Folklore Troupe Anouar, Paris.
May 3-6, Madagascar National Ensemble, Paris.
May 13-16, Nigerian National Ensemble, Paris.
May 5-20, Bordeaux Festival (incls. ballet), Bordeaux.
May 16-June 14, Leningrad's Kirov (Maryinsky) Theatre Ballet Co., Paris.
May 22-25, Ballet Peruano, Paris
May 29-31, Bejart's Brussels Ballet of the 20th Century, Paris.
June-Aug., Ballet perfs., Vichy.
June 3-July 31, International Ballet of the Marquis de Cuevas, Paris.
1st half June, Int'l Music Festival (incls. ballet), Strasbourg.
1st half June, Festival (incls. ballet), Lyon-Fourviere.
June 19-22, Zagreb Opera Ballet, Paris.
July, Music & Dance Festival, Arles.
July, Arts Festival (incl. dance), Nimes.
July, Nights of Bourgogne Festival (incls. ballet), in Nuits-Saint-George. Beaune, Meursault. beginning of July, Theatre, Dance & Music Festival, Bellac.
July 10-30, Festival (opera ballet choreography by Janice Charrat), Aix-en-Provence.
July 29-Aug.1, Choreography Festival, Orange.
August, Ballet perfs., Deauville.
Sept. 7-17, Music Festival (incls. ballet), Besancon.
Folk Dance:
May 7-June 11, Nights of Sceaux Festival, Sceaux.
May 20-22, Basque Festival, Biarritz.
May 22, Quimperle.
May 22, Wissembourg.
May 24-25, Saintes-Maries-de-la-Mer.
June, Int'l Folklore Festival, Annemasse.
June 24-25, Basque Folk Festival, Saint-Jean-de Luz.
July 20, Int'l Folklore Festival, Saint-Jean-de-Luz.
July 21-23, Quimper.
July 25-26, Bretagne dances, Auray.
August, Folk Dance Festival, Biarritz.
Aug. 4-6, Int'l Bagpipe Festival, Brest.
Aug. 15, Basque dancing, Hendaye.
Aug. 30-Sept. 5, Int'l Folk Dance Festival, Dijon.

Germany
May 1-22, May Festival (Bejart's Brussels Ballet of the 20th Century, all Stravinsky program, May 13-14), Weisbaden.
May 20-June 11, Opera & Ballet Festival, Schwetzingen.
June 1-Aug. 31, Ballet, music & drama perfs., Hannover.
June 9-14, Ballet Week of Bavarian State Opera, Munich (incls. guest perfs. by Bejart's Brussels Ballet of the 20th Century).
June 29, American Festival Ballet, Mainz.
July 16-22, Ballet Week of Stuttgart State Opera, Stuttgart.
July 23-Aug. 25, Bayreuth Opera Festival (Bejart's Brussels Ballet of the 20th Century in "Tannhauser," July 23, Aug. 1, 3, 10, 15, 17,) Bayreuth.

Sept. 24-Oct. 10, Berlin Festival Weeks (incl. perfs. by Berlin Opera Ballet, Le Ballet de Haite, Paul Draper & Ellen Martin; Mary Wigman prod. of "Orpheus," Oct. 2; ballet premiere, Oct. 8), Berlin.
Folk Dance:
May 7, Siedelsbruun/Hesse.
May 20-22, June 4, 18, July 9, 23, Aug. 6, 20. Historical Shepherds' Dance, Rothenburg.
July 15-23, Children's Festival, Dinkelsbuehl.

Great Britain:
May 2, 4, 6, 8, 9, 11, 13 (mat & eve), 16, 19, 20, 24, 27, 29, 31, June 1, 3, The Royal Ballet, London.
June 12-17 (14 & 17, mats & eves), Southsea; 19-24 (22 & 24, mats & eves), Brighton; July 17 for 2 or 3 weeks, London; Ballet Rambert.
June 19-July 15, Leningrad's Kirov (Maryinsky) Theatre Ballet Co., London.
Aug. 20-Sept. 9, Edinburgh Festival (Western Theatre Ballet, Sept. 4-9 [6 & 9, mats & eves]; Military Tatoo, incl. Highland dancing, Aug. 21-23, 25, 26, 28-30, Sept. 1, 2, 4-6, 8, 9,) Edinburgh.
Sept. 19 for 1 month, Ukrainian State Cossack Co., London.
Folk Dance:
May-July, Morris dancing in many localities, esp. Colchester, Thaxted, Bampton.
throughout summer, Highland dancing at many Highland games and gatherings throughout Scotland, incl Skye Week, May 19-26, Isle of Skye; Royal Gathering, Sept. 7, Braemar; and Butlin Scottish Dancing Festival, June 3-10, Ayr.
May 7, Floral Dance, Helston.
June 24, English Folk Song & Dance Soc. Festivals, Penzance and Gorhambury St. Albans.
July 11-16, Int'l Musical Eisteddfod (incls. int'l folk dance competitions), Llangollen.
Aug. 5-12, English Folk Song & Dance Soc. Festivals, Eastbourne, Sidmouth, and Stratford-on-Avon.

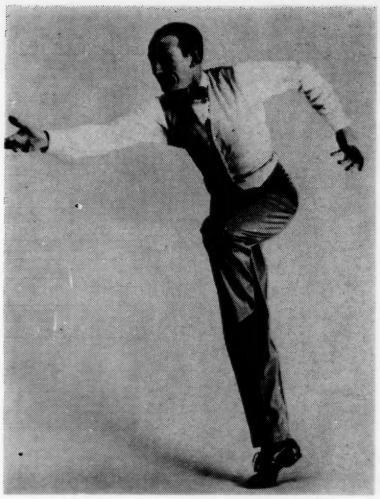
Greece
June 18-July 16, Festival of Classic Greek Drama, Epidaurus.
late July-Sept. 10, Athens Festival (incls. ballet), Athens.
Folk Dance:
May, Flower Festival, Edessa.
June 1-Sept. 30, Dora Stratou Folk Dance Group, Piraeus.
Sept., Wine Festival, Daphni.

Holland
June 15-July 15, Holland Festival (incls. perfs. by The Netherlands Ballet and Polish Dance Theatre Mazowsze), Amsterdam, The Hague, Scheveningen.
mid-July to mid-Sept., Kurhaus season (incls. ballet), Scheveningen.
July-Aug. (Thursdays) Folk dance, Schagen.

Hong Kong
May 8-13, England's Royal Ballet (touring section).

Ireland
May 8-13, Cork Ballet Festival, Cork
June 11-18, Int'l Festival of Theatre & Arts (Irish Th. Ballet, June 13), Dublin.
Folk Dance:
June 4, Co. Monaghan Feis, Ballybay.
June 17-18, South Armagh Feis, Crossmaglen.
June 26-30, North Ireland Folk Dance Championships, Bangor.
July 9-16, Irish Week, Newry.
July 17, An Tostal Fair, Drumshanbo.
Aug. 6-13, Int'l Folk Dance Festival, Cobh.
Sept. 2-11, Festival of Kerry, Tralee.

Israel
May 4, Folk dance, Meiron.
May 21, Folk dance, Shavuot.



U.S. tap dancer Paul Draper, above, with partner Ellen Martin, will perform at the Berlin Festival, Sept. 24—Oct. 10.

Italy
May-June, Spring opera season at Teatro La Fenice (incls. ballet), Venice.
May 3 for 3 weeks, Ballet Rambert tour of Florence, Turin, Genoa, Rome, Bologna.
May 4-June 30, May Music Festival (London's Festival Ballet, June 20-23), Florence.
May 14, Exhibition of classic dances, Tremezzo Cadenabbia.
May 25-June2, London's Festival Ballet, Naples.
June 5-11, London's Festival Ballet, Rome.
June 15-July 16, Festival of Two Worlds (Bejart's Brussels Ballet of the 20th Century, June 17, 18, 21, 24, 29, July 1, 2; Robbins' Ballets: U.S.A., July 12, 13, 15 [mat & eve], 16), Spoleto.
June 23-25, World Festival of Folklore Ballet, Venice.
June 25-27, London's Festival Ballet, Turin.
Aug. 22, American Festival Ballet, Merano.

Japan
April 13-May 6, Int'l Music Festival (England's Royal Ballet, May 3-6; also Kabuki, Noh plays, Ashibe-Odori dances), Osaka.
May 16-18, Sanja Festival (incl. "dengaku" and "binzasara" dances), Tokyo.
Aug. 6-7, Waraku Odori dancing, Nikko City.
Aug. 7-13, Zuhoden Festival (incls. folk dance), Shimonoseki.
Aug. 8-11, Awa Odori dancing, Tokushima.
throughout year, perfs. by all-girl Takarazuka Dance Cos. in Takarazuka, Tokyo, Hagoya, Kyoto.
throughout year, daily perfs in Kabuki theatres of Tokyo, Osaka, Kyoto.

Lebanon
July-Aug., Int'l Folklore Festival, Baalbek.

Mexico
May 1-10, Ballet Nacional, Mexico City.
May 11-June 10, Ballet de Camara, Mexico City.
June 11-July 10, Neuvo Teatro de Danza, Mexico City.
last week of June, Xanat Festival, Papantla (folk dances of state of Veracruz).
July 11-Aug. 10 Ballet de Bellas Artes, M.C.
throughout year, Thursdays (8:30 p.m.) & Sundays (9:30 a.m.), Ballet Folklorico de Bellas Artes, Mexico City.

Norway
May 25-June 11, Bergen Int'l Festival (Norwegian Opera Ballet, May 27-30; dance in "The Soldier's Tale," June 6, 9; Fana Folklore, May 27, 29, 31, June 3, 5, 7, 10—and every Sun.-Tues.-Thurs. during summer; "When The Fiddle Calls," May 26, June 4, 7), Bergen.
June-Aug., Mon.-Weds.-Friday, Folklore in Oslo.
June 23, Midsummer Eve festivities (incl. folk dancing), throughout nation, esp. in Oslo, Lillehammer, Voss.

Portugal
May 3-13, Lisbon; May 15-16, Porto—International Ballet of the Marquis de Cuevas.
Folk Dance (some of the many festivals):
May 12-13, Vila Franca do Lima.
June 3-4, Amarante.
June 23-25, Guarda.
July 2, Aug. 5-6, Guimaraes.
July 8-9, Vila Franca de Xira.
July 29-30, Meadela.
Aug.6-10, Vouzela.
Aug.18-20, Viana do Castelo.
Aug. 24, Agueda.
Sept. 7-13, Nazare.
Sept. 8-10, Vila Praia de Ancora.
Sept. 17-18, Obidos.

Puerto Rico
May 25-28 (28, mat & eve), Ballets de San Juan, San Juan.

Russia
end of May, Graduation concert of Bolshoi Theatre Ballet School, Moscow.
through June, beginning again in Sept., Opera and ballet seasons of Bolshoi Theatre in Moscow, Kirov Theatre in Leningrad.
throughout summer, Numerous perfs. by various Soviet folklore cos.
June 15-July 15, England's Royal Ballet (10 perfs. in Leningrad; then 15 perfs. in Moscow).

Spain
The strong and traditional love of the Spanish for dance, and the variety of folk dance to be found in Spain, make that country one of the richest to explore—anytime, any year. For this spring-summer tourist season, the Franco regime has organized 181 music and dance festivals in 76 towns, with bookings for 29 professional companies, including those of the Marquis de Cuevas, Janine Charrat, American Festival Ballet, Ballet Rambert, Western Theatre Ballet, the opera ballets of Helsinki, Paris, Amsterdam, Stockholm, Brussels, London, and Strasbourg, and the Spanish companies of Antonio, Mariemma, Rosario, Pilar Lopez, Luisillo, Carmen Amaya, and Ximenez-Vargas. Also announced by the Madrid Festivales de Espana office are appearances by 215 Spanish folklore groups at the hundreds of local fiestas (mostly saint's days). In many cases special dance events and fiestas coincide. Following, in some detail, is a listing of some of the important events:
April 29-May 3, Sevillana dances, Spring fair. Jerez de la Frontera.
May 3, Fiesta commemorating the founding of the city. Pageant and carriage parade; folklore and handicraft competitions, regional dances. Santa Cruz de Tenerife (Canary Islands).
May 9-15, St. Anastasius Fair and Festival. Procession of "giants" and dwarfs, "sardanas" (Catalonian folk dance) competition, regional dances, sport events. Lerida.
May 25-June 1. Spring festival in honor of Our Lady of Light. "Mayos," or May songs competition for serenaders from province. Folk dance

(Over)

Lara

In a night club in Madrid, Flamenco dancer Carmen Carreras accompanied by singer Fosforito and guitarist Juanito.

competition to include "jotas," "torras," and "seguidillas" regional dances. Regional costumes. Cuenca.

May 25-June 5. Popular fair and festival in honor of Our Lady of Health. Processions, folk dancing, bullfights. Cordoba.

beginning May 28, National Carnation Exhibition, with "sardanas." Sitges.

May 30, St. Ferdinand's Day. Folk song and dance contests, round singers or serenaders, bullfights. Teruel.

June 1. Corpus Christi religious festival, celebrated through Spain. Regional costumes and dances. Of particular interest are the processions in Burgos, Cadiz, Cordoba, Granada, Seville, Sitges, Toledo, Valencia, and Saragossa.

June 11-18. Fair and festival. Bullfights, dancing, fairground pavilions, Algeciras.

June 13, Feast of St. Anthony. Typical costumes and dances, including the classic "palos," or stick dance. Fuentelcesped.

June 15-30, Int'l Festival of Hispanic American Folklore. Caceres.

June 22-July 1, Int'l Festival of Music and Dance (incls. ballet). Granada.

June 23-25, St. John's Day Festival. Regional dances, including "cascabeles," "el pino," "las espadas." Alosno.

June 24-29, Feast of St. John and St. Peter. Regional dances and costumes. Segovia.

June 25-30, Feast of St. Orosia, Patron Saint of the city, and St. Peter's Fair. Dawn Rosary. Procession bearing the Saint's relics, with dancers performing the stick dance. Jaca.

June 27, Popular St. Peter's Fair and Festival. Parades, regional dancing, bullfights. Burgos.

June 29, Feast of St. Peter. Festivities organized by fishermen's guild. Unique symbolic dance, the "kasharanra," performed by a man on an ancient chest, supported on the shoulders of four sailors. Lequeitio.

July 6-20, St. Fermin festivities, including the famous "encierros," or running of the bulls through the streets. Regional dancing and dance contests. Pamplona.

July 10-16, Festival in honor of "Gran Poder de Dios" and Our Lady of Mt. Carmel. Popular celebrations, folk dances and songs. Canary-style wrestling. Puerto de la Cruz (Canary Islands).

July 20-Aug. 10, Int'l Festival of Music, Theatre and Dance, San Sebastian.

July 24, Traditional procession of boats to the shrine of St. Christine. Performances of typical regional dance, the "almorrajas." Lloret de Mar.

July 24-Aug. 7, Festivities in honor of St. James. Cavalcades, regional dances, folklore exhibitions, bullfights. Santander.

July 25-Aug. 31, Int'l Festival of Music and Dance. Symphonic and chamber music concerts, classic and Spanish ballet, classic and contemporary drama, European art exhibition. Santander.

July 26, Fiesta of St. Anne. Basque "chistu" or fife-and-drum band, Basque dancing—incl. the "aurresku." Villafranca de Oria.

Aug. 6, San Salvador Fiesta. Famous for colorful costumes worn by dancers. Lagartera.

Aug. 10-13, San Lorenzo Fiesta. Traditional procession with dancers. Bullfights. "Jota" and Aragonese folklore festival. Huesca.

Aug.13-20, "Big Week." Feast of the Assumption. Regatta, sport events, music and folklore festival, bullfights. San Sebastian.

Aug.14-18, Festival in honor of the "Virgin of the Pine" and St. Roch. "Mayordomos" and "sargentos" dances. On the 16th, the "pinochada," or mock battle between women from different regions. Vinuesa.

Aug. 14-25, St. Roch's Fair and Festival. Folk dances by members of farm and sailor guilds. Battle of flowers. Betanzos.

Aug. 15-16, Fiesta in honor of the Assumption. Noted for dazzling costumes. La Alberca.

Sept. 2-10, Castile Festival celebrated by the provinces that comprised the former kingdoms of Castile and Leon. Theatre festival, art and handicraft exhibitions, literary competitions, folksongs and dances, sports events, bullfights. Santander.

Sept. 7-12, Feast of the "Virgen de la Soterrana." Regional costumes and dances in candle processions. During the 8th and 9th, people enter church dancing the "jota." Bullfights. Santa Maria de Nieva.

Sept. 7-15, "Jota" dancing performed almost on tip toes. Alcaniz.

Sept. 8, "Romeria," or pilgrimage to the Sanctuary of the Virgin of the Mountain. Typical dances and regional costumes. Villamartin.

Sept. 8-9, Festival of "Nuestra Senora de la Ermita." Regional dances. Peniscola.

Sept. 8-10, Fair and festival. Bullfights in Spain's oldest bullring, Flamenco singing competition,

dances, regional dresses, livestock fair. Ronda.
Sept. 9-12, Vintage Festival. Blessing of the grapes and new wine. Agricultural and literary contests, sports, bullfights, regional dances. Jerez de la Frontera.
Sept. 20-Oct. 6, Int'l Festival of Music and Dance. St. Michael's Fair. Bullfights, festivals, parades. Seville.
Sept. 23-28, Festival in honor of Our Lady of Merced. Bullfights, folklore contests, "sardanas" dancing. Mediterranean Song Festival. Barcelona.
Sept. 25-30, Fall Fair. Parades, bullfights, regional songs and dances. Cordoba.

Sweden
June 4-14, Stockholm Festival (Royal Swedish Ballet eves, June 6, 12, 14, & in opera "Aniara," choreog. by Birgit Akesson, June 8; folk dance at Skansen, June4), Stockholm.
June 23-24, Old-fashioned wedding, Ostersund.
June 23-24, Midsummer Eve festivals, incl. folk dancing, throughout Sweden—esp. in the province of Dalarna.
July 14-23, Folk dance in play "The Road to Heaven," Leksand.

Switzerland
June, Geneva Rose Weeks (London's Festival Ballet, June 13-14).
June, Lausanne Festival (London's Festival Ballet, June 15-17), Lausanne.
July 3-6, London's Festival Ballet, Zurich.
throughout summer, Folk dance at many local festivals.

Turkey
May 1-7, Festival (incls. ancient and modern dances, classical drama), Aspendus.
May 24-25, Bergama Festival (incls. ancient and modern dances), Pergamum.
Aug. 20-Sept. 20, Int'l Trade Fair (incls. daily perfs. of Turkish folk dance), Izmir.

Yugoslavia
July, Festival (incls. ballet), Ljubljana.
July 10-Aug. 24, Dubrovnik Festival (Serbian "Kolo" Folk Dance & Song Co., July 12-14; Croation "Lado" Co., July 19-Aug. 8; Macedonian "Tanec" Co., Aug. 10-20), Dubrovnik.
July, Zagreb Opera & Ballet, Pula.
July 15-Aug. 15, Split Festival (incls. ballet and folk dance), Split.
Folk Dance:
June 1-Sept.30, Opatija.
July 10, Bohinj.
July 23-30, Kotor.
July 27-28, Korcula.
July 27-Aug. 20, Int'l folk dance festival, Sarajevo.
July 31-Aug. 5, Yugoslav Folklore Festival, in Koper, Ankaran, Izola, Portoroz, Piran.
Aug. 6, Shepherds' Festival, Jezersko.
Aug. 8, Krk Folklore Festival, Malinska.
Aug. 13, Shepherds' Festival, Planica.
Aug 13, Sinj.

ON THE AMERICAN SCENE
(See also "On Tour" and "NYC Calendar")

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New York City Ballet: July 12-18 (tentative), Empire State Music Festival, Bear Mtn., N. Y.; July 31-Aug. 2 (2, mat & eve), San Francisco; Aug. 4-12, Greek Theatre, Los Angeles; 15-20, Ravinia Park, Chicago; Sept. 5 for 4 weeks, City Center, NYC. *(Continued on page 59)*

Right: Jose Greco in classic Spanish style in "The Times of Goya." Greco & Co. have a 3-week season starting May 9 at NYC's Royale Th., followed by club dates beginning at the Shoreham Hotel, Washington, D.C., a July 15 date at Lewisohn Stadium, and a summer tour of Europe.

Theatre for Dance at Lincoln Center

An interview with architect Philip Johnson takes us into the future

BY MARCIA B. MARKS

Flying stages, walls papered with people, toes in toto, and one price for all but the students — these are some of the plans for the new theatre of the dance at Lincoln Center for the Performing Arts in New York City.

Actually it is to be a theatre for dance, operetta, and movies, and will be called the New York State Theatre. Its name is the result of the State's decision to erect the theatre with funds it would otherwise spend on a temporary building for the 1964 World's Fair. In order to function as part of the Fair, the theatre must be in operation by May, 1964. Later it will be transferred to the City for maintenance. *(As we go to press, New York State has voted its share of 15 million dollars to the project. The City, however, has not yet approved its anticipated contribution of 12 million dollars. The amount would cover the site and building of the Library-Museum of the Performing Arts, in which would be housed the N. Y. Public Library Dance Collection, plus the cost of land, air-conditioning, and stage and lighting equipment for the State Theatre.*

The contribution voted by New York State in March has made it possible to begin building operations. Plans until now have been indefinite, since capital funds for a dance theatre have been slow in coming from private sources. However, with the State's funds now available, ground for a dance-operetta theatre will be broken late this fall. Says General Maxwell Taylor, president of the Center: ". . . We hope that this is not the last word, and that . . . the City will match the State's contribution. Meanwhile, we are considering what changes in our plans this new situation may create."

It is, of course, inconceivable to any civic-minded New Yorker that the municipal government would actually refuse its support for such a glowing and major part of the City's cultural life and of its prestige. And so we look hopefully to our City leaders to iron out existing problems.)

If the plan for a city-owned state theatre is comparatively new news, a theatre for the dance is an old story for Philip Johnson, its designer. He and Lincoln Kirstein have been planning such a theatre for twelve years, long before Lincoln Center became common property for the performing arts of New York City. The shift from dream to reality will mean some compromises, the hard facts of finances being what they are, but the designer's basic ideas will remain the same.

For a preview of these ideas — and always remembering that they have not yet been finally approved — let's pretend it is spring 1964. We are on our way to the opening performance of New York City Ballet in its new Lincoln Center home. *(Although no official statement has yet been made, there is no denial that negotiations have long been underway with NYC Ballet to make it the home dance company in the N. Y. State Theatre. Like City Center, the theatre will also be available for rental to other companies when its premises are not being used by either the NYC Ballet or Operetta Company.)*

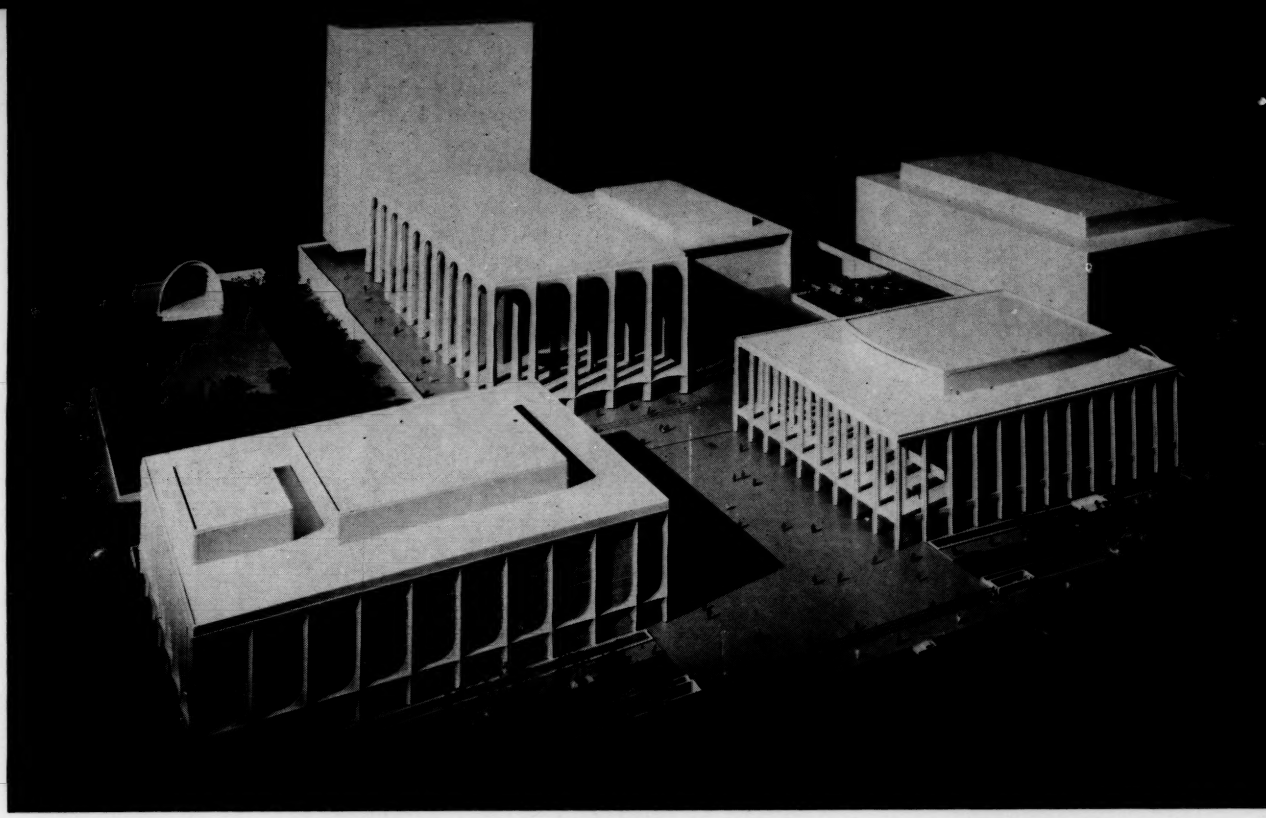
Whatever the fashions of 1964 may be, we are dressed in highest style, for this theatre, planned by Philip Johnson, Lincoln Kirstein, and George Balanchine, will be elegantly appointed. All three believe that going to the theatre should be "an experience" — an event quite other than the workaday world.

We enter Lincoln Center through its "front door" on Columbus Avenue. Our first impression as we set foot on the center plaza is one of architectural unity, for entrance porticos on the Opera House, Philharmonic Hall, and New York State Theatre harmonize the buildings' exteriors without undue sacrifice to individual design. We turn to the left, or south, and approach the theatre designed for dance and operetta.

Although our seats are in the center, we are directed to the side. The auditorium has been planned in the manner of European theatres, without center aisles — entrances are on the sides. This arrangement is advantageous not only for viewing (seats instead of aisles in the choice locations), but for safety as well (a wider space between rows of seats — 40 inches of walking room — and no crowded aisles in case of fire).

As we take our seats and begin to look around, we notice something else missing from the scene — boxes. Instead, five balconies rise in shelves around the shallow horseshoe. These are receding and semi-overlapping rather than jammed one above the other. Side balconies have only one row of seats. The lower three back sections have five rows each. The fourth, which angles up and is met at its sides by the fifth shelf, has a dozen. The design fulfills Philip Johnson's main objectives: perfect sight lines from any seat in the house allow one-price admission, although the rear of the fourth balcony is reserved for students at a lower rate. No seat is farther back than 140 feet from the stage, optimum visibility, with the students' section extending from 120 feet to 140 feet.

The shallow balconies appear to paper the walls with people, bringing them together in a feeling of festive intimacy. But perhaps the chief attraction of a tiered theatre is its appearance of being full even if many seats remain empty. Beginning with 1,000 seats downstairs, a house of 1,500 looks just the same as the capacity of 2,500. The remaining seats lie beyond the visual and psychological limits of intimacy, so the hall never has the deserted feeling of a single-level house. However the smaller number of seats, as compared with the former City Center's 3,010, means a more even spread of attendance throughout the week, if all goes as planned. *(Lin-*



Plans for the Lincoln Center for the Performing Arts are still fluid. The most recent model, above, was presented over a year ago. Many specific changes can certainly be expected, although the placements, relationships, and general effect will probably remain the same. The model is seen from the east. Clockwise, from lower left, are the N. Y. State Theatre for Dance and Operetta (the smaller rectangle on top will, according to latest reports, rise 11 stories high to house stage equipment), Damrosh Park and Bandshell, Metropolitan Opera House, Repertory Drama Theatre and Library-Museum, Juilliard School of Music, and Philharmonic Hall.

coln Center officials consider a 2,500-capacity house ideal acoustically, visually, and operationally. The new Metropolitan Opera House, seating 3,800, will serve for such large visiting groups as the Royal or Bolshoi Ballets, or for special productions of the New York City Ballet. The Juilliard School recital hall will be used for smaller groups. Actually, Philip Johnson considers an 1,800 capacity ideal for dance, but this strikes Lincoln Center planners as a bit too ideal.)

We have felt so instantly the warmth of our surroundings that we only now realize how much the color scheme contributes to this. Crystal lighting casts a sheen on old gold, regal red, and putty white. Elegance is Philip Johnson's key word, and he achieves this even though it must be at no cost instead of at all costs. Where necessary, gold leaf substitutes for gold. Pleasant shapes, grand spaces, and careful highlighting — like the delicate tracing of lights that outlines the tiers — add to the illusion of enchantment.

From the first moment of performance we feel a difference. Even though we are seated in the front of the orchestra we can see the dancers' toes — a departure from tradition for which we are very grateful. And we are soon aware of even more radical effects brought about by the new theatre. Granted the indisputable excitement of opening night, we detect a degree of audience participation long thought lost in lump inaction before movie and television screens. The people-papered walls extend their first purpose, that of intimacy, to the effects of that purpose — participation. And the dancers, trained to stage sensitivity, respond with zest right down to their visible toes.

At intermission we explore a bit. Four elevators, two on either side, ascend to the top balcony. From the promenade we look down into the great room, where refreshments are being served. We descend the stairway and pause on each promenade to view the scene below. The great room is also used for official receptions, state dinners, and other nontheatrical events. The grand staircase adds a regal touch.

Back in our seats after intermission we observe that the program calls for a leap through time from traditional ballet to Balanchine's most advanced choreographic ideas for startling new sounds. We eye the red velvet seats, the gold, the crystal chandeliers, and wonder if we are about to witness an anachronism.

(Continued on page 50)

Peter Gennaro At Work

Dance Sensation of TV Season
Scored by Choreographer
of Perry Como Show

A mountain of fan mail and a bundle of rave reviews make it plain that the dance sensation of the 1960-61 television season has been the work of Peter Gennaro on the Perry Como *Kraft Music Hall,* the top-rated telecast of Wednesday evenings, seen on NBC-TV. In fact, public reaction has been so enthusiastic that Perry is scheduling an unprecedented repeat—Gennaro's jazz production of "South Rampart Street Parade" — which is to be encored on the May 24 show (see cover).

It is readily explainable why Gennaro should score such a hit with a dance work set in New Orleans, for that is where, as a youngster, he cut loose to dance, sing and play the clarinet while following the high-spirited paraders along the famous thoroughfare of jazz, Rampart Street.

Peter Gennaro began his dancing life as a student of tap, later shifting to ballet, in the studio of New Orleans teacher Lelia Haller. Although he is today one of the top celebrities of modern jazz, he insists that ballet is essential as basic training for every dancer. Until World War II, when he was overseas in the service, he never saw professional "live"entertainment, and not until 1946, when he settled in New York, did he see a musical comedy.

In a few short years he became a veteran of Broadway musicals and TV, but he first "hit it big" dancing the unforgettable "Steam Heat" with Carol Haney and Buzz Miller in *Pajama Game.* Another high spot was the "Mu-Cha-Cha" with Judy Holliday in *Bells Are Ringing.* Many consider his finest choreographic accomplishment the "America" number he did for Chita Rivera while assisting Jerome Robbins on *West Side Story.* Currently on the Broadway boards are his lively dances for *The Unsinkable Molly Brown.*

His company of six dancers on the Perry Como Show are thoroughly devoted to him and are lavish in praise of his professionalism. Headed by assistant Wally Siebert, the group includes Tom O'Steen, Johnny Harmon, Mona Reho, Dee Erickson and Carolyn Morris. Gennaro is married to former dancer Jean Kinsella, whom he met while dancing in the ballet of the San Carlo Opera. They live in Paramus, New Jersey, and are parents of eleven-year-old Michael Gennaro.

PHOTOS BY PAT FERRIER

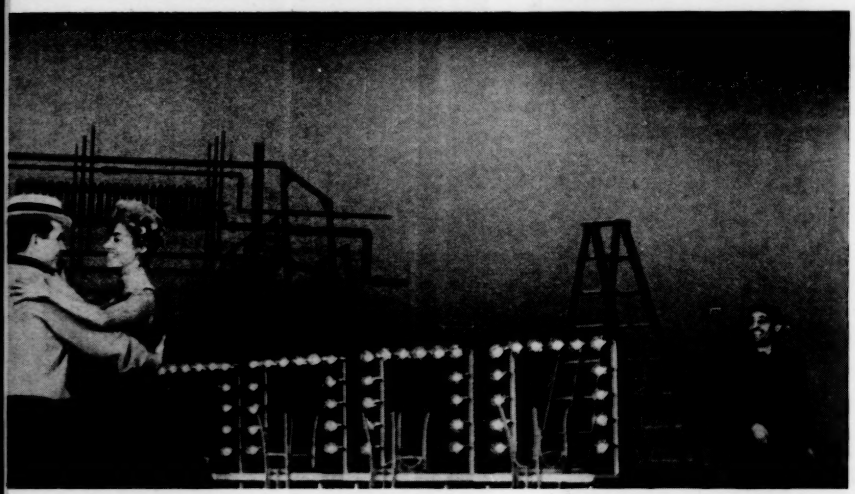
Gennaro's "always with it" intensity is evident in these close-ups of rehearsals for a Perry Como Show last month. His partner in the rose-in-the-teeth bit above is European singer-actress-dancer Caterina Valente, guest on the April 5 telecast.

GENNARO AT WORK

Right:
Gennaro's choreographic chores cover everything on the show having to do with movement. Here he rehearses the entrance of the singers.

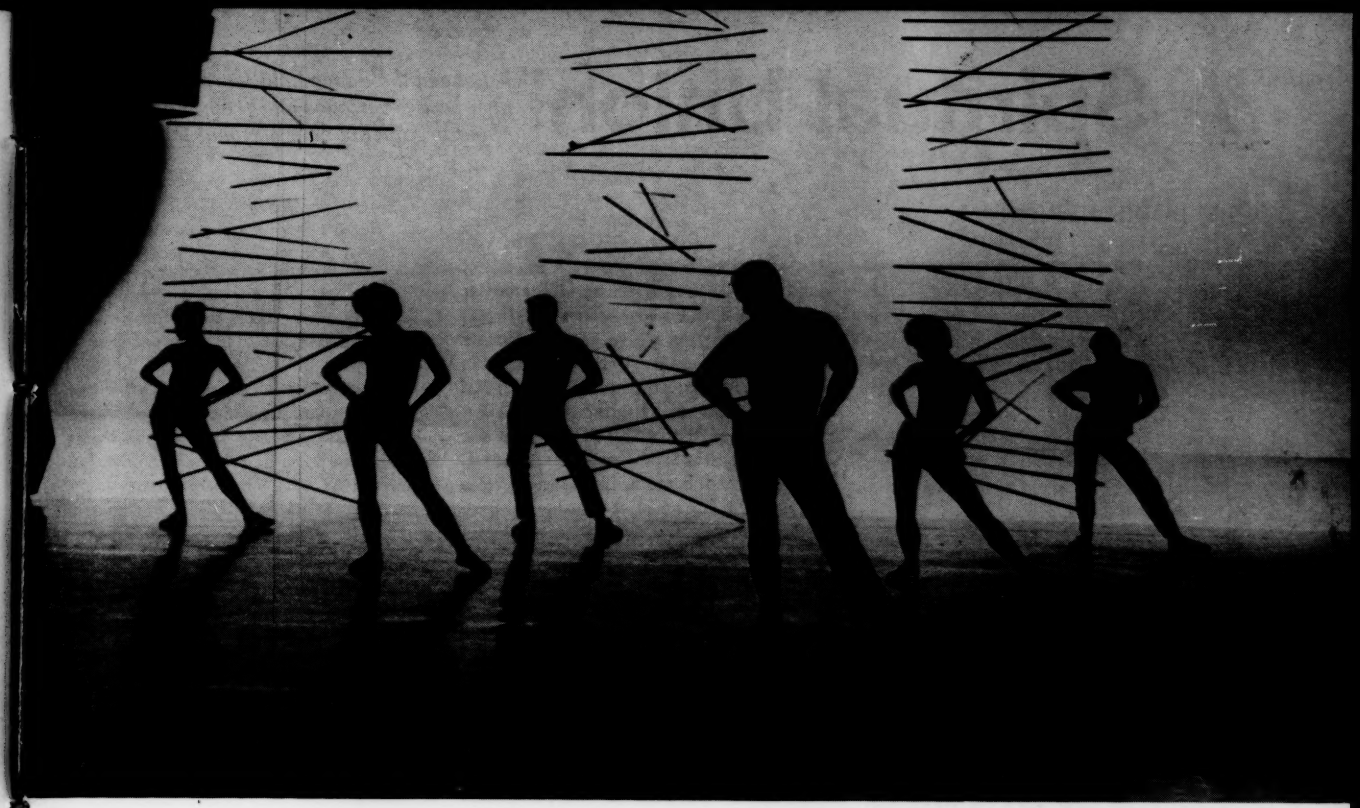
Below:
In preparation for Friday taping, the executive production staff looks over the show on Wednesday afternoons. Here, Gennaro's able assistant, Wally Siebert (right) "dances in" for Miss Valente in a finale segment.

Opposite:
"Dry Bones" was the title of the dance production number of the April 5 show.



Left:
At the Friday dress rehearsal, Como and Gennaro — though not yet in costume — go through a scene in which they compete for Miss Valente's dancing favors.

Opposite: Gennaro exuberantly leads Miss Valente into a soft shoe routine.



Perry Como often expresses off- and on-the-air appreciation for Gennaro's contribution to the show and frequently enlists his non-dancing talents for skits.

END

"A Spiritual Union"

What can the dance field learn—from its own past experience and from the other arts—about organizing on a national level?

BY DORIS HERING

George Balanchine, artistic director of the New York City Ballet, is a graceful man, and despite his informal command of English, a verbally persuasive man. Like all great artists, he is also a blend of emotional simplicity and intellectual subtlety.

In the wheelaround structure of a Gertrude Stein, he recently said of the Ford Foundation grants to his school, "Mr. McNeil Lowry, who is head of this small foundation, this is a foundation, it is a special foundation. They have a certain amount of money there which Mr. Lowry allocated for us to use to start to teach better dancing somehow."

Of the art of choreography, he uses poetic imagery to clarify the harsh reality of its impermanence: "The dance is now. It may be tomorrow, too, if you spray it for tomorrow. But a flower garden is what you see now because winter comes and next year there will be new flowers . . . It is the same with butterflies that are flying around. Also the new butterfly comes. So dancers are the same. It is the same idea."

And perhaps most sagacious of all, is his evaluation of himself: "I am a one-track mind. I am a ballet master and choreographer, and I really only concentrate usually on what I am doing."

But last year the "one-track mind" found itself veering happily from the track . . . or perhaps expanding it. The Ford Foundation (see p. 41, Feb. 1961 issue) had allocated $100,000 in scholarship money for students in the eastern United States to study at the School of American Ballet, training ground of the New York City Ballet. Mr. Balanchine, in fulfilling the demands of the grant — plus an additional sum of $25,000 to investigate the current state of ballet instruction in this country —began to travel about observing schools for himself.

In so doing, he came across a current that has existed in the United States for some three decades and which had begun to achieve fairly wide recognition during the past six years — the regional ballet movement. This happened because Mr. Balanchine attended the Southeastern Regional Ballet Festival in Atlanta and the Northeast Festival in Erie, Pennsylvania.

He returned home with the realization that the intensity of effort that he has been putting into his own company for the past quarter century has been paralleled—though not on a professional level — all over the country. In other words, Mr. Balanchine found friends. He was inspired, in return, to offer them his friendship.

The first effort was a seminar last spring for a fairly small group of teachers and regional ballet company directors. The major effort came last fall, during the Thanksgiving week-end (see p. 14, Jan. 1961 issue), when Ballet Society, corporate body of New York City Ballet, invited about four hundred teachers, company directors, and other dance-aware people from all over the country to attend a New York conference on "Ballet, A National Movement." Two hundred attended from a total of twenty-six states.

The avowed purpose of the conference was to begin the expansion of Ballet Society from a purely local to a national organization. According to its president, Mr. Joseph B. Martinson, Ballet Society was "founded in 1946 by George Balanchine and Lincoln Kirstein as a tax-exempt educational and membership corporation primarily devoted to the advancement of ballet in the United States. For the past thirteen years, Ballet Society has been the parent and supporting arm of the New York City Ballet, receiving funds for new productions and scholarships to the School of American Ballet." In other words, up to this point, Ballet Society has had no in-

terest or motivation beyond the New York City Ballet.

The conference itself was a heartening, stimulating, and baffling gathering. It was centered about a series of speeches followed by discussion. A transcript of the formal speeches, though not of the animated impromptu meeting organized for the closing afternoon, may be obtained for $2.00 from Ballet Society, 130 West 56 Street, New York 19.

The initial tone was set by Mr. Balanchine himself, when he said, ". . . it is now time to organize ourselves, to show the world—certainly let the United States know that we are many people, and we want to be recognized . . . It is not a union that negotiates with the boss or with the villain, and we will make them pay more salary. It has nothing to do with that. It is a *spiritual union*."

To some at the conference it was not exactly clear whom and what Ballet Society wished to represent and what it proposed to do. They suspected that Ballet Society was planning an expansion to forestall the day when it would not be able to obtain further foundation money unless it were organizated on a national level.

Others felt that Ballet Society was attempting to expand its fund raising scope for the specific use of the New York City Ballet. Still others felt that it was an effort to consolidate lobbying power for the benefit of a comparative minority in the dance world.

But the principal reaction was one of tentative optimism. Perhaps Ballet Society had glanced at prior attempts to organize the dance field and was ready to benefit from experience. Perhaps, too, it had glanced at the sturdy examples set by the other arts. Perhaps a new and well-ordered day was approaching for the laggard world of dance.

There have been several attempts at national organization in the dance field. The most recent was the National Dance Association formed in 1947. It started with a spirited meeting at New York's Museum of Modern Art but disintegrated the same year, probably because it tried to serve too many functions. It tried to be horizontal — to serve various types of dance (ballet, modern, ethnic, Broadway, film, ballroom). And it tried to be vertical—to extend through various economic categories (performers, choreographers, teachers, administrators, students, even critics).

Since then, the teaching field has begun to step aside and do something concrete about its own needs. One result has been the National Council of Dance Teacher Organizations.

There have long been individual teacher organizations, and they have tended to be competitive, even though basically their aims (though not always their methods) are the same. The National Council has tried to accentuate the common goals. Founded in 1958, it has now grown to include a majority of the groups.

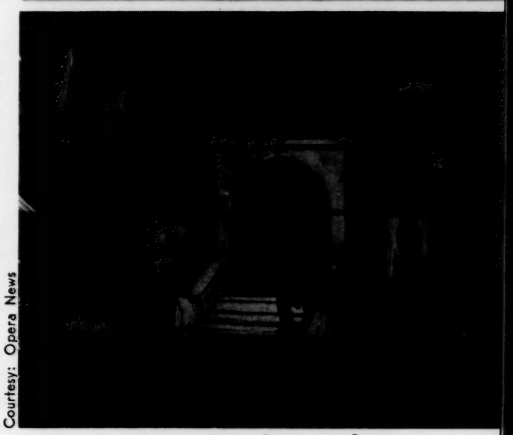
The most recent and promising national current in the dance is the regional ballet movement. It is a uniquely American pheenon, and like most American phenomena, it has great diversity.

At the present time, there are approximately 125 regional ballet companies scattered all over the country. They are for the most part non-professional or semi-professional. They are training grounds for young dancers, some of whom will go on to careers, most of whom will not. And they are a fine means of encouraging dance interest in their respective communities.

In the East, a number of the regional companies have banded into festival organizations — the Southeastern Regional Ballet Festival Association, now six years

(Cont'd on page 56)

Hastings-Willinger



Courtesy: Opera News

Unlike the dance, the other arts have national organizations serving the needs of professional and amateur groups — acting as a clearing house for information — helping them to solve mutual problems. ANTA and AETA serve groups like The Cleveland Playhouse, seen at top in "The Lady's Not for Burning." The Central Opera Service includes groups like The Kentucky Opera Assn. of Louisville, seen at botton in "Street Scene."

A Successful Switch

Marge and Gower Champion really retire to direct and choreograph

Several times last year the Champions announced that they were discontinuing their dance team career, and several times after that they were seen as guests on major TV programs. Nobody minded, and their polished, engaging dancing continued to win success. This year, however, Marge and Gower have really turned down all offers to be seen on any kind of stage or screen. Nevertheless, both are hard at work. Since *Lend An Ear* in 1948, Gower has led a double life. In addition to being a performer, he has been choreographer, director, and frequently both, for many TV programs and Broadway shows, including the current musicals *Bye Bye Birdie* and *Carnival*. When possible in the past, Marge has assisted him. Now, released from dance activities to domestic duties and care of their young son, Gregg, she has also taken on her first directing-choreographing job, pitching in for Gower while he was busy with *Carnival*. Next stop for both: a London production of *Bye Bye Birdie*.

Friedman-Abeles

Friedman-Abeles

Most recent of Gower Champion's achievements is "Carnival," musical which opened April 13 on B'way (to be reviewed next month). A beautifully staged production, it tells of a waif (Anna Maria Alberghetti) who falls under the influence of a shoddy magician (James Mitchell) in a 3rd-rate European traveling circus, some of whose members are seen above. Pint-sized French comedian Pierre Olaf comes off with special honors. At left: Gower at work backstage.

Marge and Gower Champion in "Three for the Show" (1954), one of 7 major films in which they were featured.

Pat Ferrier

Right, Marge Champion leads the dancers of the national co. of "Bye Bye Birdie" through the floor patterns of one of its numbers.

Pat Ferrier

Talented Elaine Dunn (right), who dances and sings the leading role in the touring "Bye Bye Birdie," takes instructions from Marge Champion during an April N.Y. rehearsal. The co. opens in San Francisco on April 24, goes next to Los Angeles, and crisscrosses the West before starting a Chicago Labor Day run. After launching the national tour on the West Coast, both Champions fly to England to stage the London production of the same show—aided by a Labanotation score made by Ann Hutchinson during the recent rehearsal period.

END

Some of the young lady's aplomb stems from the necessity to keep her glasses firmly on her nose! Says Mrs. Robinson: "I use regular modern dance techniques to limber, strengthen, and develop coordination in the children."

A Spokesman for Recreational Dance

"Quality of teaching depends upon the teacher," says an Orinda, Calif., instructor in modern dance

PHOTOS BY MARTIN D. WHITE

The Orinda Art Center dance workshop group in "Saturday Afternoon." "The dances are composed by the children to themes and music they have selected."

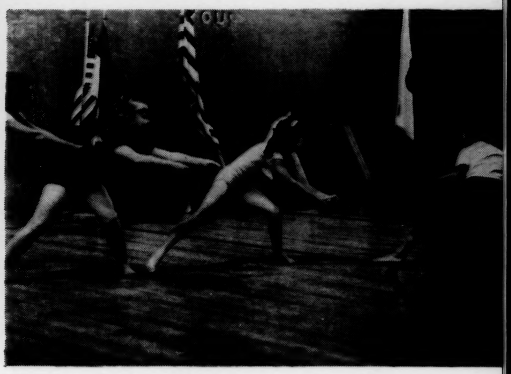
The intensity of controversy over low-priced teaching of dance in recreation centers has not abated. Many private teachers claim that not only do low prices create unfair competition, but that, because such classes are generally too large and the teachers unqualified, instruction is usually poor, if not harmful. Here we present the viewpoint of someone from the opposite camp: Lynda Hickox Robinson, who since 1956 has been teaching modern dance for the Orinda Art Center (and more recently also for the Valley Art Center, Lafayette), in California.

With the cooperation of the National Recreation Association and the National Council of Dance Teacher Organizations, Dance Magazine is lending its efforts to help find equitable, basic solutions to a problem whose complexity is compounded by factors of supply and demand and changing views on the role of dance in education. *L.J.*

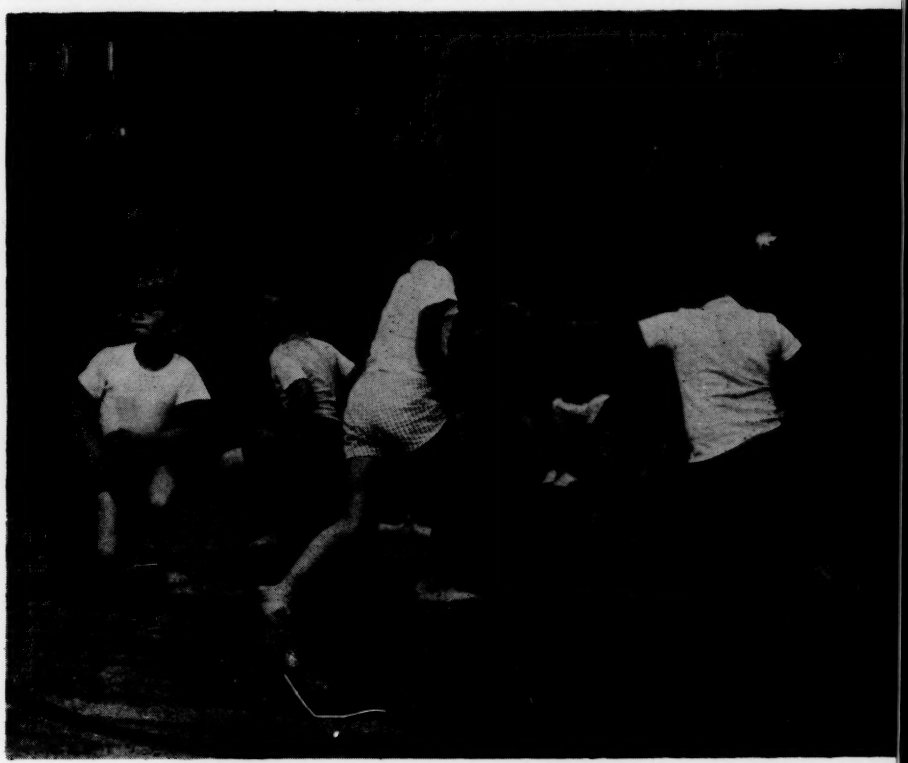
•

Orinda, California, is a small suburban town twenty miles from San Francisco. Its citizens make use of the cultural advantages of the city, but their real interest lies in local activities. Five years ago the Art Center decided to add modern dance to its curriculum of art and drama classes

Left: This frog dance was accompanied by a 3rd child who discovered ability as a "croaker." "Neither music nor percussion had seemed quite suitable." Below: Third and 4th graders do a school tug-of-war in a dance they composed for the annual Open House.



"Boys' dances are more dramatic than girls'. They are more concerned with ideas than movement." This dance was inspired by Robin Hood.



for children. I now have 300 students, each of whom take one or more classes a week.

Classes are held after school hours in the school auditoriums. Since the Art Center is a non-profit organization, there is no charge for the use of facilities. With no overhead except the teacher's salary, the cost of the classes to a student is about half that charged by private ballet studios.

The children are grouped according to age (4-14) and ability. The great majority of them study dance solely as a happy means of physical, emotional, and social growth. The classes are directed towards these needs, with progressively more emphasis on technique as the children grow older. A special workshop class is offered for those interested in composition. While all students appear in dances at an annual open house, the workshop group presents a full stage production.

Classes are limited to eighteen children at the most. All are held in very large areas, with plenty of space to move. The rooms are airy, clean, light, with well-modulated temperature. The floors are wood or asphalt tile.

When I read the comments in Dance Magazine about "unqualified" recreational dance teachers, I don't know whether to

(Continued on page 51)

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

SALLIE WILSON

She's a very determined young lady. She was 12 when she first announced, "I want to dance" (she had just witnessed a ballet performance). And even today, as a First Soloist with American Ballet Theatre, Sallie Wilson firmly and consistently maintains "I want to dance."

That earlier time was in Forth Worth, her birthplace. Sallie was then enrolled for ballet classes with a local teacher, with whom she studied for four years.

A member of a musical family, she had already started to play violin and cello before she was 10. During junior high school, Sallie and two classmates — all honor students with privileges —had access to the school auditorium, and gave ballet performances. They set the dances, built the sets, and made the costumes.

In 1947, Sallie had her first professional employment as a member of the dance ensemble for thirteen weeks of summer stock in Dallas. The following year, after completing high school, she came to NYC and continued ballet classes (frequently three a day), primarily with Margaret Craske, who was then teaching at Ballet Arts.

When Antony Tudor was engaged by the Metropolitan Opera to supervise the dances in the operas, and to direct the Met Ballet School with Miss Craske assisting, Sallie went along.

For the next five years, Sallie danced with the Met Ballet. Her favorite appearances were as the Vision of Marguerite in *Faust* and as the Gypsy in *La Traviata*. She continued to study with Miss Craske, and with Mr. Tudor, from whom she soon began to absorb a dramatic approach to dancing, which has proved a most valuable asset to her career.

The summer of 1951, Mr. Tudor took eight of his dancers to Jacob's Pillow to form a resident company for the season. Among ballets which he staged, Sallie was prominent in *Dark Elegies*. The following summer, she danced there in Duncan Noble's *Medusa*. And she returned to the Pillow to dance in Gilbert Reed's *Shropshire Lad*.

When her contract with the Met terminated in the spring of 1955, Sallie joined the corps of Ballet Theatre for a five-month tour of South America, dancing primarily in Tudor's *Pillar of Fire* and as Rosaline in his *Romeo and Juliet*.

Since then her career has been closely allied with the successes, trials and tribulations of Ballet Theatre. During the U.S. tour that came next, she danced the Lilac Fairy in *Princess Aurora* and The Lady Who Wore Perfume in Tudor's *Dim Lustre*. Then came the N.Y. Met season in the spring of 1956. Sallie barely got through her first performance of Tudor's *Offenbach in the Underworld;* her season was curtailed by a leg injury. Nevertheless, she persisted in performing the role of Rosaline, in which a long skirt concealed her bandaged leg.

The following season included her first European tour, another U.S. tour, and ended with a Ballet Theatre Workshop presentation. Sallie danced in Herbert Ross' *Paean*. Then came a long U.S. and Canada tour, and another Workshop session, during which Sallie created what she considers her most rewarding role thus far is Ross' *Metamorphosis*.

Sallie was promoted to Soloist, and danced her first Queen of the Wilis, during the fall '57 European tour. Then, in spite of the fire that destroyed most of its scenery and costumes, the Co. rallied for a Met season in the fall of 1958. Sallie's repertoire now also included the de Mille role in *Judgment of Paris, Gala Performance, Lilac Garden* (all by Tudor), and Herb Ross's *Concerto*. In Birgit Cullberg's *Miss Julie*, Sallie created, with notable success, the role of Kristine the cook.

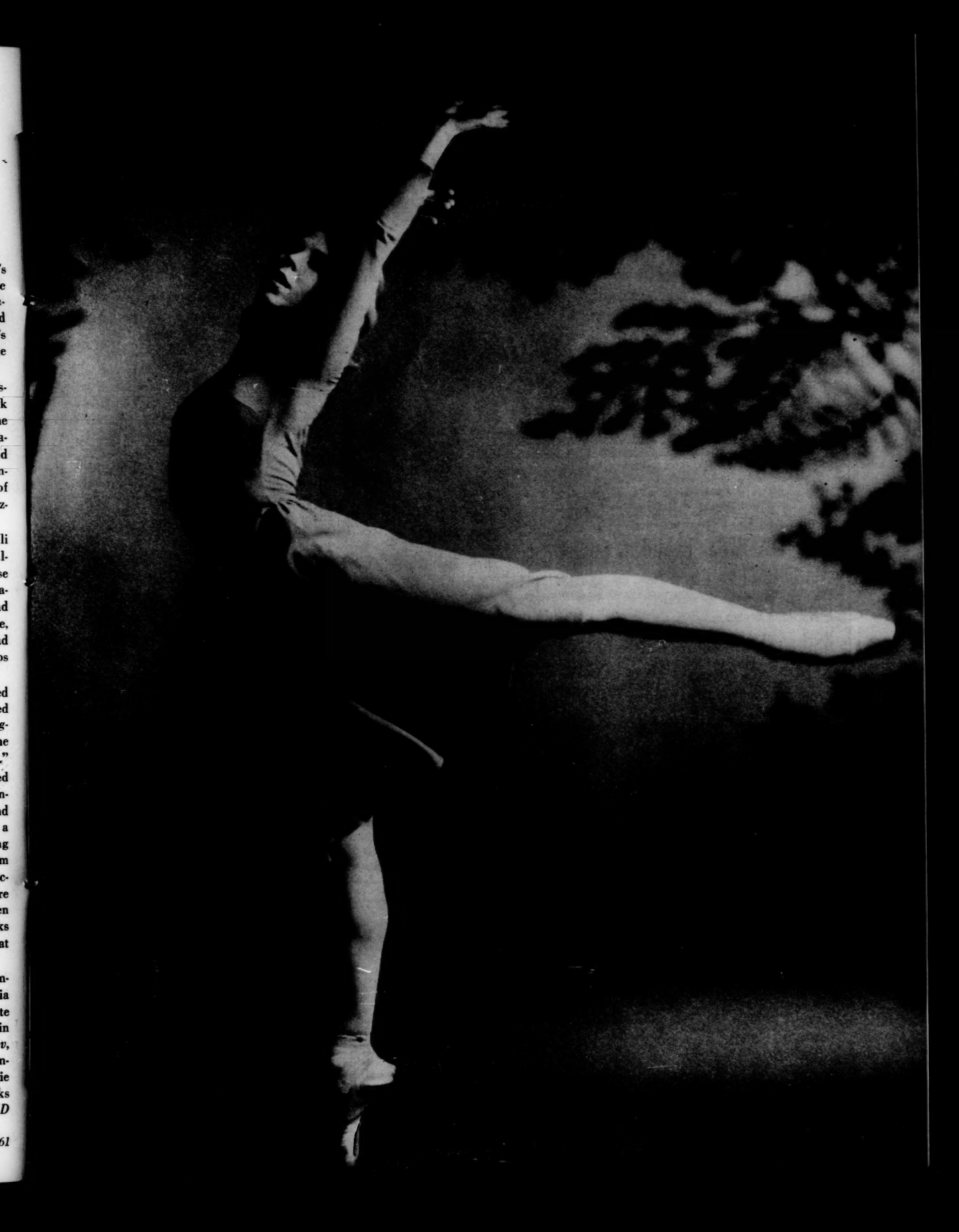
When Ballet Theatre temporarily suspended operations, Sallie joined New York City Ballet. In the year that followed she danced a full range of classical and dramatic roles in Balanchine's ballets and Robbins' *The Cage*. She also was seen importantly in Martha Graham's section of *Episodes* (where she portrayed Queen Elizabeth).

In March 1960, she married dancer Ali Pourfarrokh. Both joined American Ballet Theatre, which Directress Lucia Chase was then reorganizing prior to a N.Y. season and an extensive tour of Europe and Russia. Sallie returned to her long-time, happy performing home, where she had advanced through the ranks from the corps to minor solo roles to soloist status.

Billed as First Soloist, Sallie entered the N.Y. season full of enthusiasm, danced a lovely, loving Mother in *Fall River Legend*, then tore a calf muscle and spent the remainder of the season "on the bench."

On to Europe and Russia. She resumed dancing, and participated in the demonstration classes given for the Bolshoi and Leningrad Schools. Home again, and a brief rest period for the company. During this time, Sallie danced the Sugar Plum Fairy in a full-length *Nutcracker* production at the University of Indiana, where Gilbert Reed heads the Dance Dept. Then another U.S. tour that lasted ten weeks and led to the current welcome season at the Broadway Theatre in N. Y.

She continues in her many roles, prominently in *Les Sylphides*, the new Dania Krupska work *Jazz on Points*, as Boulotte (Wife No. 6) in *Bluebeard*, as Kristine in Miss Julie, in the *Grand Pas—Glazounov*, and in *Theme and Variations*. This certainly fulfills titian-haired, blue-eyed Sallie Wilson's foremost wish "to dance." It looks like smooth sailing from here on. *END*



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PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

Elna Laun likes to see people perform, but, despite "a fantastic facility for acquiring technique," she herself doesn't like to dance in public. Of choreography, she says: "There I found a home. It seemed to me more exciting and rewarding to create something and be able to watch it.

At 6, a student of "free expression" in the children's classes of theater veteran Edwin Strawbridge, she started to study dance "fairly seriously" at 10. Her first ballet teacher was Agnes Roy, at the Albertina Rasch School, followed two years later by Ella Daganova, a "fabulous teacher." She studied Spanish dance with Ana Ricarda (choreo. and dancer with the de Cuevas Co.). At 15 she became a member of the Metropolitan Opera Ballet.

Elna Laun

Next she became interested in modern dance, studying with Charles Weidman, and teaching at his school. Having decided against a performing career, she "wangled a job choreographing" at Brooklyn Parkway (Jewish) Theatre. Two seasons of staging Yiddish musical comedies there were followed by choreographing the musical revue *Bagles and Yox* (1952), and organizing a jazz group of seven. Through these projects, and combining her training with Weidman and several months of study under Lester Horton in Calif., she evolved her own jazz technique.

According to Miss Laun, her jazz is really a freestyle modern. Her training stresses "particularly the front of the thigh and the knee hinge," because she finds that many dancers have trouble with movement that is "turned in."

More recent choreography has included TV credits for the Frank Sinatra Show, two Steve Allen and two Fred Waring

Shows, and a season of original musicals last summer at Green Mansions.

In 1959 she joined the cast of B'way musical *Take Me Along*, after a stint in *Song of Norway* at Jones Beach. Her 1960 activities were climaxed by a Nov. 27 concert at the 92nd St. Y. Since early this year she has been teaching jazz at Ballet Theatre School. And just last month she was busy preparing fourteen dancers for a number in Talent '61, the annual Equity showcase, on April 25.

This summer she has been asked to choreograph at Tamiment (Bob Holloway will assist) and has started to audition dancers for this project by appointment, but is still seeing people. Dancers may call her at UN 4-1634, or mail postcards or credits to her at 209 West 109th Street, NYC.

Dancers will be utilized in opening and closing production numbers for Wednesday and Saturday night variety shows, plus two one-hour dance concerts. Two other boys and three girls — of solo caliber, thoroughly proficient in jazz and ballet, with some modern training — are needed. Dancers leave New York on June 25, the season opening July 4 weekend.

Elna Laun has advice aplenty for audition newcomers. She starts by emphasizing that she "loves someone who can project a dramatic idea." Dancers must have both modern and ballet, but also as varied a background as possible, and the ability to learn at an audition—which she thinks is an important clue to how they will improve when working.

When dancers perform, they should "look happy, and just do the step, even if it isn't exactly right." And they should take pains to look neat and dress appropriately. "Kids should ask around and find out what each choreo. prefers before going to an audition. For instance, Frank Westbrook can't stand black tights." Dancers should also go to as many auditions as possible: "You never know who's going to be taken, and it can depend on so many factors."

Miss Laun says that people who write her need not list their credits ("they're unimportant"), but the type of dance they do, measurements, and hair coloring ("which is very important"). They should also bring the shoes they may need, including toe shoes ("If someone comes without toe shoes and tells me they toe dance, I don't believe them"). In general, both boys and girls should avoid "cookie trousers," and stick to leotards and tights unless they are trying to dress a part. "It's pretty hard to look good doing ballet in trousers, and you never know when you may be asked to do ballet, even at a jazz audition." *END*

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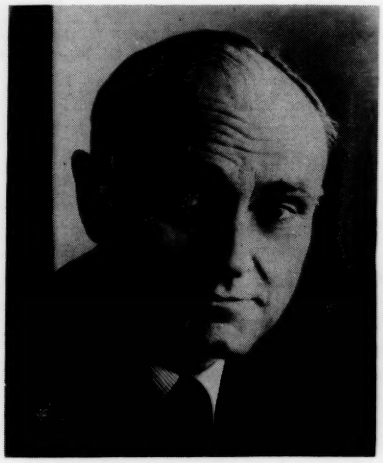
(Cont'd from page 35)



Philip Johnson, designer of the N. Y. State Theatre of Dance and Operetta, is the winner of two 1961 First Honor Awards from the American Institute of Architects for his Roofless Church, New Harmony, Ind., and new Israeli atomic reactor plant at Rehovot, Israel. He also commissioned George Balanchine's latest work, "Electronics."

The curtain draws back, and we are caught into the mood completely. The stripped-clean lines of the dancers, the shocks and quivers of sounds that boom through water or sizzle in space, are the sole unrelenting dimensions. Not until the house lights come on again are we aware of where we are; and then it is not a shock but a reassurance. Architecturally, the clean lines of the dancers are matched by the clean, though luxurious, lines of the theatre. Emotionally, the unmistakable setting for theatrical entertainment weights down our end of the seesaw to bring us into balance with the charged stage world. We are disturbed because we are participating willingly, not because we have been battered in the clash of irreconcilable eras.

At this point, we would much prefer to slip out to the sky-lined plaza or wander beside the reflecting pool, but we are scheduled for a trip backstage. We should say backstages, perhaps, for we begin to see double. Of course, we had forgotten —this is a theatre for dance *and* operetta. Everything backstage must occur in duplicate — wardrobe rooms, rehearsal rooms, dressing rooms, elevators . . . Hi-oh, what's that? While we are standing there the seemingly solid stage folds in the center and "flies" up out of sight. So there are two stages, too, the one for dance lying

on top of the one for operetta, with no nails or elevator cracks to trip up the dancers.

To return to the more conventional, we find that the stage house, where scenery will be kept as well, is eleven stories high. The stage itself is 60 feet deep and 150 feet wide. The small lot of ground on which the theatre is built had ruled out a back stage, but two side stages equal in size to the playing area of the center stage provide storage space for props and choruses.

We are impressed and pleased — but enough of statistics. As we step into the central plaza and look across to Philharmonic Hall, we turn back to look again at the columns and walls of the New York State Theatre. What was it Mr. Johnson said it was made of? Oh yes — travertine from Italy.

(And right now, in the spring of 1961, travertine is being closely examined and extracted from the mountainsides of the Carrara mines in northern Tuscany, near Florence, for export to the United States.)

THE END

Recreational Dance

(Cont'd from page 45)

laugh or be angry. The quality of teaching depends upon the teacher. As of today, there are no regulations I know of in this country for setting up of a dance studio. When a teacher is hired for recreational classes, she must have at least some qualifications or she wouldn't be considered for the job.

My own educational background includes an A.B in psychology (with highest honors) from the University of California in 1953, a graduate year in psychology, and a master's degree in dance from Mills College in 1958. I have studied dance continuously from the age of 4, and am an active member of San Francisco's Dance Players Guild.

There are many private teachers in the area of Orinda. Some teach in regular studios, and some in their homes. Their caliber varies widely. Many of my students study both with me *and* with a private teacher. I have sent many students to private teachers when they wished to study ballet. At least three of the local ballet teachers have sent students to me for modern dance. Undoubtedly there are some children in the recreational classes who would be with private teachers if I were not teaching. On the other hand, hundreds of them would not have been able to dance otherwise.

Lynda Hickox Robinson
Orinda, California

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Freda Miller was known as an accompanist, musical director and composer. Her untimely death last year was a great loss to the dance world. The recently organized Freda Miller Memorial Fund, which will make an annual joint award to a young choreographer and composer, holds it first benefit concert for the Fund on May 8 in NYC.

For those not fortunate enough to have studied or worked with Freda Miller, there is now available a set of four albums, each consisting of three 10-inch 78 rpm records (six sides in each album).

Album No. 1, "Accompaniment For Technique," consists of sixteen studies written in various tempos carefully set to metronome. They are divided into phrases of four or eight measures, with enough pause between for the direction of the instructor. There are no spoken directions on these records, which makes them doubly useful for the individual teacher. However, inside the front cover, Miss Miller has made some excellent suggestions for the use of each band, suggesting not only technique, but the motivation for each exercise. The records in Album No. 1 include studies for bounces, sustained floor work, flexing exercises, pendulum and circular swings, body bends, knee bends and turns. There are five bands in slow and fast meter for moving in space, one band for improvisation in syncopation, and three short pieces for group or solo dances, called Minuet, Sarabande, and Gigue.

Album No. 2, "Second Album For Dance," has four pieces about 3 minutes long, which she calls "The Two Beat," "The Three Beat," "The Four Beat," and "The Off Beat"—plus a 10-minute ballet called "The Fable of the Donkey." This has a complete synopsis on the back cover, including the narration, the characters, suggestions for costumes and sets, and the action. The dance has been designed in such a way that the dancers can do the narration themselves or have a narrator off stage. This is a delightful experience

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Album No. 3, "Third Album For Dance," contains ten pieces for improvisation or performance. Record No. 1, "Western Dance," is 3 minutes of delightful, imaginative music, suggestive of horses and wide-open spaces. Record No. 2, "Theme and Variations on Three Blind Mice," could easily be made into a concert performing number — preferably for three people. Miss Miller uses the original theme, then does some extraordinary variations in waltz, tango and boogie time, which could be used as solos. It is a composition one immediately wants to choreograph. Record No. 3, "Glad Day," is a light, lovely 3-minute piece for a gay bit of improvisation. Record No. 4, "Three American Dances," could be used either for exercises in march, waltz or schottische tempo. Record No. 5, "Two Antique Dances," includes Pavanne, a study of about 2 minutes, and Gavotte, a short study of about 1 minute. Record No. 6, "Two Modern Dances," has compositions in contrasting moods called Blues and Perpetual Motion. These studies are just as exciting for ballet students as for modern dancers. Each one appeals to one's imagination and stimulates creativity. Nicholas Loper's playing the second piano on this album makes the records more desirable for performance.

Album No. 4, "Music for Rhythms and Dance," is primarily designed for children and includes thirteen short pieces for simple movements that young students are familiar with, such as marching, running, skipping, turning, etc. This album is ideal for a teacher with limited training and little experience in creative dance. Miss Miller has included four pages of excellent suggestions for each piece and has kept the timings and rhythm within the listening and locomotive ability of the young child. However, this album could also be used for an intermediate or advanced technique class, particularly the three bands named Angry, Sad, and Funny, helping to develop some dramatic improvisation.

All of the compositions in Albums Nos. 1 and 2 are available in sheet music, as are several other ballet and short pieces, including "Time Out For a Dream" (25 minutes) and "Daily Paper" (20 minutes).

These four Albums offer a wealth of material that can be used repeatedly for any age group in any category. Miss Miller's musicianship offers an exciting experience for both listener and performer.

The Freda Miller Records, at $10.00 an album postpaid, plus 52 cents federal excise tax, can be ordered from Mrs. Ruth Sankey (Miss Miller's sister) at 131 Bayview Ave., Northport, L. I., N.Y. *END*

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ADDENDA

1961 *Directory of Dance in Colleges and Universities* (*February* 1961) *compiled by Dr. M. C. Spiesman for Dance Magazine*

In the February issue of Dance Magazine we presented a directory listing of sixty-eight U.S. colleges and universities that offer dance majors, minors, or specialist programs (for a detailed introduction to the Directory refer to the February issue). Although comprehensive, it was not — despite our best efforts — complete. Following is a list of ten additional schools (and correction of one error): M.S.

•

KEY: Item 1, type of institution; 2, controlled by; 3, yearly tuition; 4, enrollment; 5, undergraduate financial aid; 6, graduate financial aid; 7, letters of inquiry concerning financial aid sent to; 8, type of undergraduate dance program; 9, undergraduate degree; 10, type of graduate dance program; 11, graduate degree; 12, type of dance courses offered; 13, educational area in which teaching certification is obtained; 14, dance courses offered in summer school; 15, for further information write to: For a discussion of these headings, see February Directory. Where no information is given for any item, it was not available.

•

ARIZONA: **Arizona State University.**, Tempe: 1, co-ed; 2, state; 4, over 10,000; 5, scholarships; 6, none; 7, Chairman, Scholarship Committee; 8, concentration; 9, B.A. in Education; 10 & 11, none; 12, folk and square, modern, social, tap, theory; 13, physical education; 14, none; 15, Margaret Gisolo, Physical Educ. Dept.

CALIFORNIA: **California Western Univ.**, San Diego: 1, co-ed; 2, Methodist; 3, $750; 4, 1,085; 5, scholarships; 6, none; 7, Dean R. C. Cannon; 8, performing arts major; inter-departmental major; 9, B.F.A.; 10 & 11, none; 12, ballet, ethnic, modern, theory; 13, drama, music, theatre; 14, yes; 15, Mr. Richard Carter, Dance Dept.

San Jose State College, San Jose: 1, co-ed; 2, state; 3, state resident — none; non-state res. —$180; 4, 11,508; 5, scholarships; 6 teaching fellowships; 7, undergraduate—Dean of Students; graduate—Dr. June McCann; 8, physical educ. minor with emphasis on dance; 9, B.A.; 10 & 11, M.A. in Physical Educ. with emphasis on dance; 12, folk and square, modern, social, theory; 13, physical educ.; 14, undergraduate only; 15, undergraduate—Dr. June McCann, Physical Educ. Dept.; graduate—Dr. E. Prange, Physical Educ. Dept.

Correction: The dance major program (Dr. Alma Hawkins, dir.) of the **Univ. of California** is given at its Los Angeles campus, and not at Berkeley.

ILLINOIS: **DePaul Univ.**, Chicago: 1, co-ed; 2, Catholic; 3, $624; 4, 8,298; 8, teaching minor; 9, B.A., B.S.; 10, teaching minor; 11, none; 12,

ballet, folk and square, modern, social, tap, theory; 13, physical educ.; 14, none; 15, Dr. A. Warner, Physical Educ. Dept.

MISSOURI: **Christian College** (junior college), Columbia: 1, women; 2, Christian; 3, board, room and tuition—$1,675; day student—$450; 4, 449; 5, scholarships; 6, none; 7, Office of Admissions; 8, dance major; 9, A.F.A; 10 & 11, none; 12, ballet, folk and square,modern, social, tap, theory; 13, none; 14, none; 15, Mrs. Virginia Carver, Dance Dept.

NEW JERSEY: **Centenary College for Women,** Hackettstown: 1, women; 2, private; 3, $950; 4, 555; 5, scholarships, workships; 6, none; 7, Director of Admissions; 8, concentration; 9, A.A.; 10 & 11, none; 12, folk and square, modern, theory; 13, none; 14, none; 15, Mrs. Linda Smiler, Div. of Fine Arts. (A junior college.)

NEW YORK: **American Academy of Dramatic Arts,** New York: 1, co-ed; 2, private (non-profit organization); 3, 1st year, $700; 2nd year, $690; 4, under 1,000; 5-7, none; 8, pre-prof. program for dance and acting; 9, diploma; 10 & 11, none; 12, ballet, modern, rthythms; 13, none; 14, yes; 15, Mr. Bryn Morgan.

Bard College, Annandale-on-Hudson: 1, co-ed; 2, private; 3, tuition, room and board—$2,550; 4, 340; 5, scholarships; 6, none; 7, Dir. of Admissions; 8, performing arts major; 9, B.A.; 10 & 11, none; 12, ethnic, folk and square, modern, social, theory; 13, none; 15, Dir. of Admissions.

Brooklyn College, Brooklyn: 1, co-ed; 2, city; 3, city res.—none; state res.—$350; 4, 17,289; 6, teaching fellowships; 7, Dir., Women's Health & Physical Educ. Dept.; 8, concentration; 9, B.A.; 10 & 11, none; 12, folk and square, modern, social, theory; 13, physical educ.; 14, none; 15, Dir. of Admissions.

NORTH CAROLINA: **North Carolina College at Durham,** Durham: 1, co-ed; 2, state; 3, state res.—$130; non-state res.—$500; 4, 1,540; 5, scholarships; 6, none; 7, Dean G. T. Kyle; 8, concentration; 9, B.S.; 10 & 11, none; 12, ballet, ethnic, folk and square, modern, social, tap, theory; 13, physical educ.; 14, yes; 15, Dr. A. E. Weatherford, Physical Educ. Dept.

PENNSYLVANIA: **Philadelphia Dance Academy,** Philadelphia: 1, co-ed; 2, private; 3, $800; 4, under 1,000; 5, scholarships; 6, scholarships, teaching fellowships; 7, Scholarship Review Board; 8, teaching major and minor; performing arts major and minor; 9, B. Music; 10, concentration; 11, none; 12, ballet, ethnic, folk and square, modern, theory, rhythms; 13, music (only if student minors in music); 14, undergraduate only; 15, undergraduate—Nadia Chilkovsky, Dir.; graduate—Dr. A. Pepinsky.

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"A SPIRITUAL UNION"

(Cont'd from page 41)

old; and the Northeast Association, now three years old. It is hoped that eventually the Midwest, Far West, and Southwest will organize.

In the meantime, there is a National Advisory Committee for the two festival organization, and a constitution and by-laws have been drawn up for a National Regional Ballet Festival Association, which would presumably act as a clearing house for inter-company information; a liaison among festivals; and a service organization enabling all the companies to make use of each others' resources and experiences. These functions, as it will be seen later on, are quite similar to what Ballet Society seems to have in mind.

In the meantime, what about the other arts? What can Ballet Society — in fact, the entire dance field — learn from its more mature confreres?

The world of music is divided horizontally. Opera and symphony each have their own organizations.

At the hub of the opera field, is of course, the Metropolitan Opera Association. The Met is a venerable institution. And for years it was not a very democratic one. Its income was derived principally from box office and from trustees.

But depressions, like wars, do have a certain value. In 1935, the gracious and somewhat theatrical voice of Mrs. August Belmont spoke, during the intermissions of the Saturday opera broadcasts, about a new Metropolitan Opera Guild seeking membership on a national basis. And other fund raising projects were set in motion, including a zany one in which the opera's gold brocade curtain was cut into 7"x10" pieces, which sold for $1.00 each.

The antics were successful. The Metropolitan Opera Guild now has about 55,000 members. It is by no means a service organization. It is educational in that it widens its members' awareness of opera. But it is essentially a large-scale fund raising unit for the benefit of one theatre.

More concentrated than the Guild is the National Council of the Metropolitan Opera. Its fees are much higher, and as is to be expected, its members have a more direct influence on the opera's policies. Recent new productions like *La Boheme*, *Barber of Seville*, *Don Pasquale*, *La Perichole*, and *Arabella* have resulted from Council funds.

In many ways, Ballet Society, as it now exists, is similar to the National Council of the Met. For, like the National Council, it is limited in membership, and its sole purpose to date has been to help the New York City Ballet.

But there is another opera organization which offers many qualities to which Ballet Society might aspire. We encountered it personally about five years ago, although it was founded in 1954.

At that time, we received an invitation to attend something called The Central Opera Service Conference. We did attend and found ourself plunged into a sea of opera directors, conductors, singers, board members, publicity directors, managers, technical experts, librettists, composers — a whole world centered about the art of opera. They were from all over the country. Many earned their livings outside of opera. This was the world of regional opera.

The conference consisted of round table discussion on all sorts of practical matters, and there were performance workshops. We came away from the conference fired with hope that some day the dance field could achieve the same blend of exploration and creativity.

The most important aspect of the Central Opera Service is that, despite its title, its functions are decentralized. They do not emanate from the Met. For example, if a regional company needs a singer versed in a certain role, the Central Opera Service puts it in touch with other regional companies who can be of help. It is a clearing house. It does not send out profession talent from New York, as Ballet Society proposes to do.

All along the line, the Central Opera Service seems to differentiate clearly between fund raising and service functions, and it seems to be honestly representative of the entire opera field. The same can be said of the American Symphony Orchestra League, which has been in existence since 1942.

The League's beginnings were modest. About twenty-five orchestra managers got together in Chicago to talk over their mutual problems. They were so overjoyed to find out just how mutual these problems were that they decided to form a club and charge 75c yearly dues. Things have changed. Dues now start at $25.00.

At its present point of development, it would be inconceivable to think of the dance field combining professional ballet companies, professional modern dance companies, college dance projects, and regional ballet companies — all under one banner. And yet the American Symphony Orchestra League embraces the professional and the non-professional. It includes major orchestras, civic symphonies, and college orchestras. •

The League's research projects seem to be so carefully thought out that it has been able to acquire some $500,000 in foundation money . . . the most recent being a $16,000 Rockefeller grant to help it experiment with a regional management plan for a group of orchestras operating on moderate budgets, and another grant of $178,000 for the continuation of conductor study projects.

There is also a great deal of lively creative contact in the American Symphony Orchestra League, for it sponsors summer workshops at which conductors, musicians, and composers have the fun of working together. And it is not only the creative and performing sectors of the orchestral world that benefit from the League. Managers, women's associations, board members, arts councils, and music critics are also brought together for study projects and for the kind of stimulation that only personal contact can bring.

In the theatre world, two organizations work happily side by side. They are the American National Theatre and Academy (ANTA) and the American Educational Theatre Association (AETA). And their particular kind of breakdown might eventually serve as a pattern for the dance field, with regional ballet and professional ballet branched under a heading similar to ANTA, and with the college dance world combined under something like AETA.

ANTA very wisely separates its New York Chapter from its national organization. The New York Chapter, a good part of whose income is derived from rental of the ANTA Theatre, is concerned with the eventual formation of a professional repertory theatre, probably in Lincoln Center. It has also staged an impressive list of experimental productions, and its overseas program, which has brought theatre and dance attractions to some sixty-eight nations, is a prideful accomplishment.

National ANTA, like the American Symphony Orchestra League and the Central Opera Service, is a service organization. Its members receive several theatre publications, including a list of all plays premiered during the year in every part of the world. It has placement and advisory services; circulates traveling exhibits; and enables its group members to hire professional lecturers and actors.

The American Educational Theatre Association concentrates on college, university, high school, and community theatres. It is even older than ANTA and boasts 4,000 members. They receive publications pertaining to their speciality and attend

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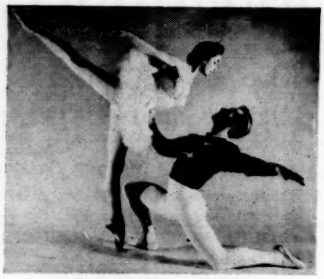

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"A SPIRITUAL UNION"

(Continued from page 57)

annual conferences. Like the American Symphony Orchestra League, AETA seems to be very research-minded, with one of its current projects on theatre architecture especially vital and comprehensive.

If one studies the aims and activities of AETA, as well as of all the other national organizations in theatre and music and dance, one finds a market similarity with the aims that Ballet Society proposed before its conference. The principal difference seems to be that the other organizations have found specific ways to implement their aims, and more important, they are truly decentralized.

Ballet Society's aims, as stated by Mr. Martinson, are as follows:

1. Encourage foundation grants and private support for the development of schools, ballet companies, and performance facilities.
2. Help improve standards of ballet instruction throughout the country by providing, on request, well-trained teachers for permanent positions and as guests.
3. Continue and expand the program of free seminars for teachers.
4. Continue to encourage scholarship funds.
5. Send dancers and ballet-masters to any regional company, on request, to stage ballets from existing professional repertoire.
6. Lend costumes, scenery, scores, etc. to regional companies.
7. Send guest artists to appear with regional groups.
8. Help increase prestige of regional companies in their own communities.
9. Obtain commissions for choreographers, composers, designers to work in any company.
10. Expand an exciting program providing facilities and dancers for new choreographers.
11. Receive contributions to provide free ballet performance for under-privileged children.

It had originally been planned to have the Ballet Society Conference be the spearhead for a membership drive. This had to be postponed. The drive will take place next October, at which time Ballet Society also plans to expand its board of directors to include a more comprehensive representation of the dance field.

As for the future of Ballet Society's plan . . . there is no telling what will happen. Much depends upon what it is willing to learn from the past . . . and how realistically it can apply what it learns. *END*

A group of 10 "Young Danes of the Royal Danish Ballet" (including, above, Anette Amand, Marianne Walther, Arlette Weinrich), with Solodancer Inge Sand as guest artist, will perform several weeks this summer in the U.S.—2 of them at Jacob's Pillow. The entire Co. can be seen during the May Royal Danish Festival.

SUMMER CALENDAR *(Cont'd from P. 33)*

Erick Hawkins & Barbara Tucker ("Here & Now with Watchers"): July 5, Univ. of Oregon, Eugene; 7, Western Washington Coll. of Educ., Bellingham; 20, Michigan State Univ., East Lansing; Aug. 26, 28, So. Nat'l Methodist Student Conf., Univ. of Illinois, Champaign.
Lola Montes & Co.: June 25, Stern Grove, San Francisco; July 13, Ramona Bowl, Hemet, Calif. Santa Monica Civic Ballet: June 24, Anaheim, Calif.; July 8, Santa Monica; Aug. 11, Redlands Bowl.

•

May 4-7, Northeastern Regional Ballet Festival, Dayton, Ohio
June 12, Univ. of Utah concert (Daniel Nagrin, guest artist; Helen Tamiris, dir.), Salt Lake City.
June 12-17, "America Dances" (a panorama of American dance of the last half-century), Boston Arts Festival, Boston.
June 17, Andre Eglevsky Festival Ballet, Tamiment, Pa.
June 23-25, 30-July 2, ANTA Dance Festival weekends, Pilgrimage Bowl, Los Angeles.
June 26-Sept. 2 (nightly except Sundays), "The Common Glory" historical pageant, Williamsburg, Va.
June 30, Luisa Triana & Co., Redlands Bowl, Calif.
July 4-Sept. 2 (weekly change of program), Jacob's Pillow Dance Festival, Lee, Mass.
July 12, 14, 15, 19, Santa Fe Opera ballet eves (with 1-act opera), Santa Fe.
July 14, Ballet Celeste, Redlands Bowl, Calif.
July 15, Jose Greco & Co., Lewisohn Stadium, NYC.
July 21-22, 28-29, modern dance concerts, Idyllwild Arts Foundation, Idyllwild, Calif.
July 25-Aug. 10, International Trade Fair (incl. a variety of dance attractions), Chicago.
Aug. 3, Los Angeles City Ballet, Santa Monica.
Aug. 10-12, Inter-Tribal Indian Ceremonial, Gallup, N.M.
Aug. 11-12, An Evening of Dance, Perry-Mansfield Sch. of Th. & Dance, Steamboat Springs, Colo.
Aug. 17-18, 19 (mat & eve), 20 (mat), American Dance Festival, Connecticut College, New London.
Beginning mid-Sept., season by Leningrad's Kirov (Maryinsky) Theatre Ballet, Metropolitan Opera House, NYC; followed by U.S. tour.
HAWAII:
May 1, Lei Day (incls. hula pageant), on all resort islands, principally in Honolulu.
May 15-June 19, Fiesta Filipina, Honolulu.
June 10, Kamehameha Day celebrations (incls. hula dancing), throughout islands.
June 30-mid-July, 50th State Fair (incls. hula shows), Waikiki Beach.
July-mid-Aug., Bon Odori (weekend perfs. of traditional Japanese Buddhist dances), throughout islands.
Aug. 6, 13, Hula Festival, Oahu Island.
In Aug., Folk Dance Festival, Honolulu.
Other Hawaiian & Oriental dance programs given frequently.

Compiled by Larry Trexler

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NEWS OF TEACHER ORGANIZATIONS

With this issue, **Dance Magazine** begins a new monthly round-up of news about dance teacher associations, an expansion of material previously in Presstime News. Fuller information about ballroom activities appears in **Ballroom Dance Magazine**. Length of titles of many associations necessitates use of abbreviations, key for which is below.

In the recent reorganization of the **NCDTO**, the governing body set up subsidiary departments to deal with matters of syllabi, examinations, etc., in the various categories of dance. The list of specialists appointed by member groups is interesting. Each group of appointees elected its own Chairman. In the Ballet Dept. are **Mary Fariday** (ASTD), **Jean de Tore** (ADTNJ), Elisa Stigler (CNADM), **Joseph Levinoff** (DEA), **Joan Voorhees** (DMA), **Sydney Leonard** (DTCB), **Lillian Cain** (TATD), and Chairman **Ann Hutchinson** (CCA). In Tap Dept.: **Helen Merrill** (ASTD), **Roseanna Smith** (ADTNJ), **Jimmy Sutton** (CNADM), **Homer Babb** (DMA), **Sandra Simpson Philpott** (DTCB),**Jack Storey** (TATD), and Chairman **Skip Randall** (DEA). Modern Jazz: **Edith Royal** (ASTD), **Freda Sullivan** (ADTNJ), **Yvette Weisburger** (DEA), **Joseph Giacobbe** (DMA), **Kathleen O'Grady** (DTCB), **Camille Long** (TATD), and Chairman **Gus Giordano** (CNADM).

Everything is now set on summer convention dates. The NCDTO's Calendar Coordination Committee, which strives to avoid date conflicts, reports this schedule:

TATD — Normal School, June 26-30, Statler Hilton, Dallas.

DMA — Hawaii Convention July 1-14, Princess Kaiulani & Moana Hotels, Honolulu. Philadelphia Teacher Training Course July 24-28; Phila. Pre-Convention Ballroom July 29-30; Phila. Convention July 31-Aug. 5 — Bellevue-Stratford Hotel.

CCA: Normal School July 6-9, Teacher's Seminar July 10-14, Hotel Park Sheldon, Detroit.

DEA — Training School July 9-20, Pre-Convention July 23-28, Hotel Waldorf-Astoria, NYC.

ASTD — Convention Aug. 6-11, Hotel Edison, NYC.

CNADM — Training School Aug. 5-10, Ballroom Workshop Aug. 11-12, Convention Aug. 13-17, Hotel Sheraton Towers, Chicago.

DTCB — Teacher Training Course Aug. 21-25, Convention Aug. 27-31, New State Ballroom & Hotel Somerset, Boston.

In addition to NCDTO associations, we have received announcements from:

NAB — Summer School for Teachers July 10-Aug. 18, School of Ballet Repertory, NYC.

ABBREVIATIONS

ASTD, American Society of Teachers of Dancing; ADTNJ, Associated Dance Teachers of New Jersey; ADTSC, Associated Dance Teachers of So. Calif.; CCA, Cecchetti Council of America; CNADM, Chicago Nat'l Assn. of Dance Masters; DEA, Dance Educators of America; DMA, Dance Masters of America; DTCB, Dance Teachers' Club of Boston; MDA, Midwest Dance Assn.; NAB, Nat'l Academy of Ballet; NADAA, Nat'l Assn. of Dance & Affiliated Artists; NCDTO, Nat'l Council of Dance Teacher Organizations; TATD, Texas Assn. Teachers of Dancing.

MDA — Convention June 25-30, Wichita, Kans.

NADAA — July 4-10, Los Angeles; July 14-19, Houston; July 23-29, Chicago; July 30-Aug. 12, NYC.,

The **ASTD** has announced an unusual "first." To be highlighted at their NYC sessions this summer is a series of classes offering "An Introduction to the **Royal Academy of Dancing.**" Conventioneers will have the chance to study the RAD's "Ballet In Education" Syllabus, in world-wide use for non-professionals (see Dance Magazine, Dec. 1960), as well as two new RAD features: the Syllabus for Boys, and the Ballet Exercises for Athletes. Instructor is **Betty Goodman.**

Betty Mae Harris is one of those most delighted with **DMA's** plans to hold its regional convention this year in Honolulu, since she has long been a commuter between her studio in Boone, Iowa, and the Islands to study her specialty, Polynesian dance. Response to the convention-plus vacation tour, we hear, is heavy.

Encouraged by the success of last summer's turn-out, **DEA** goes back to Seattle for a 2nd Annual Northwestern Regional Convention Aug. 27-29 in the handsome Norway Hall in Seattle. NW Regional Chairman is **Margaret Tapping.** This, of course, is in addition to DEA's NYC convention.

DONALD DUNCAN

IN THE NEWS

Dr. Harold Edgerton

PLENTY OF ACTION: Not only in this stroboscopic photo, but also in and about Boston, talented Gus Solomons, Jr., 5th-year architect student at MIT, manages to move around a great deal. In April and May he has been involved in 5 modern dance projects, including choreographing and performing in "Camino Real" at MIT, May 18-20, 25-27.

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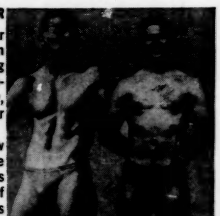

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BIBLIOGRAPHY *(Continued from P. 15)*

co-creator of "Giselle" by a Soviet critic, who finds the 19th-century choreographer an important innovator in the realm of dramatic dance. Many revealing quotations from contemporary reviews, and beautiful illustrations.

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Moore, Lillian. "THE PETIPA FAMILY IN EUROPE AND AMERICA," Dance Index (May, 1942). pp. 72-84. illus. *Marius is present, but as a minor figure, in this story of his father's work as a ballet master in Brussels and New York, of his brother Lucian's successes at the Paris Opéra, and of Lucian's wife, the lovely Russian ballerina Marie Petipa.*

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COLLECTIVE BIOGRAPHY

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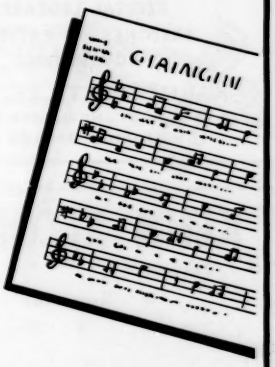
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REVIEWS *(Continued from page 20)*

well-bred satire on the Imperial style, the corps, although it lacked the rhythmic alertness that Balanchine's choreography demands, was again intelligently balanced and fully rehearsed.

The distribution and execution of solo roles was another matter. To begin with, Miss Novak persists in casting herself as a classic dancer — a Giselle, to which she is temperamentally unsuited — an "assoluta" in *Ballet Imperial*, to which she is muscularly unsuited. By the same token, the roles which she could have enhanced with her natural gifts as a soubrette—the Glove Seller in *Gaîté Parisienne* and the Street Dancer in *Le Beau Danube* — were turned over to other dancers. As a result, everything seemed just a little out of focus in this brief season of two performances.

Among the soloists, one missed dancers like Alan Howard, Irina Borowska, Eleanor d'Antuono, Tatiana Grantzeva, and Kenneth Gillespie—all of whom have left the company. New this season were Helene Trailine, Tania Chevtchenko and Igor Youskevitch. George Zoritch remained from before.

The four, but especially the males, produced a rather static effect. As the Prince in *Swan Lake*, George Zoritch posed harmoniously and executed his solo with care. He was throughout a model of deportment, but with little emotional flexibility. This might have produced a fine and stabilizing effect, for deportment as such has its own charm. But it needs to be offset by bravura dancing in some other area. The contrast was not offered by Igor Youskevitch.

Mr. Youskevitch relies more and more on his modestly regal bearing, with passages of soaring and effortless dance held to a minimum. In addition to his danseur noble assignments, he took over the Hussar in *Le Beau Danube*. This was a mistake, for he lacks the mercurial dash associated with the part. In his hands, the character had a simple, manly directness that the choreographer surely never intended.

The static pall that hovered over the two leading males somewhat shadowed Tania Chevtchenko and Helene Trailine. Miss Chevtchenko's Swan Queen seemed ponderous and remote. She was most attractive as the Glove Seller in *Gaîté Parisienne*. But the women in Massine's best ballets are more than merely attractive. They are hot-blooded; they are flirtatious. They are commanding; and they can be unscrupulous. Miss Chevtchenko's Glove Seller has not yet acquired these overtones.

(Over)

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REVIEWS *(Cont'd from Page 65)*

Helene Trailine is a strong dancer with not much of the fire that one would expect from someone trained in the Franco-Russian tradition. In her *Don Quixote Pas de Deux* with George Zoritch, she used many of the little hand and head mannerisms that the French seem to value more than Americans do, but she did not carry the lightness of touch into the passages of sustained dance.

She brought more sparkle to the Street Dancer in *Le Beau Danube*. But, like Miss Chevtchenko, she approached the Massine soubrette literally.

Among its second soloists, the Ballet Russe has several dancers of potential. Andrea Vodehnal manifested the beginnings of authority in her concept of Myrtha. Nancy Sklenar and Miss Vodehnal were neat and airy as the two swans in some new-looking choreography by Nina Novak and Anatole Vilzak. Eugene Collins moves with ease; has a nice sense of musical phrasing; and possesses a natural flair for expensive theatrical gesture.

Paula Tennyson was given several reasonably important roles — the second solo in *Ballet Imperial;* the Flower Girl in *Gaîté Parisienne*. She invested them with sweetness, delicacy, but little color. Richard Tarczynski made an appealing Peruvian, while Gail Israel turned in some fine bravura dance in the Can-Can.

But second soloists grow into leading dancers more quickly and surely if they have clearly defined models before them —performers and characterizations from which they can learn and draw inspiration. The scrambled casting of soloists in Ballet Russe does not offer them this stimulation.

A small orchestra was competently held together by conductor Ivan Boutnikoff. But the tempi, especially for *Giselle* and *Swan Lake*, were placid.

There is a need for the Ballet Russe on the American scene — a need for the "genre" works in its repertoire and for the Franco-Slavic dance tradition it purports to represent. But there is a need, too, for its director to understand the company's true resources, its true potential, and bring them again shining to the surface. *D.H.*

Midi Garth
Hunter Playhouse
March 11, 1961

Much of Midi Garth's concert reminded one of the Japanese Sumiye, those meticulous ink drawings—so small and sparse, yet so richly evocative. The visual line (and in the dancer's case, the aural line as well) is marvelously clear, direct, and uncluttered. Its meaning is another mat-

ter. Like the Sumiye, Miss Garth's work is not realistic, not literal. Nor is it abstract. It hints at a feeling, a comment, a point of view. It never states; it implies.

On this occasion Miss Garth repeated some of her familiar solos, and they seemed more exquisitely realized than ever before. Her movement was lovely; precise and yet apparently free-flowing.

And one was especially impressed with her extraordinary musicality, which neither adheres closely to the phrasing of the accompaniment nor forms an obvious counterpoint to it. She seems to build her own pattern of phrases that become an additional, enhancing harmonic line.

For her two new numbers Miss Garth was assisted by Elizabeth Rasumny and Linda Stallman, whose dancing was nicely attuned to her own. *This Day's Madness*, with a "musique concrète" score by Pierre Schaeffer, had the added advantage of a fabulous decor by Elaine de Kooning—a large mobile resembling a Christmas-card tree, decked with placards in a wild assortment of colorful designs.

If such ostentation seemed unusual for this choreographer, she nevertheless used it in her distinctively quiet way. As two masked figures sat frantically typing, Miss Garth moved about them curiously, plucked a card from the tree, tore it up, and tried vainly to be as efficient as her colleagues. Her moments of comedy are rare, but here they were delightful, and the social indictment remained forceful.

Voyages, to music by Webern, was built on themes of seeking. Lost and bewildered, the three girls wandered; spinning and looking, reaching and not finding. The dance was devoid of climax and even of apparent progression. Yet the attention was held by the lyrical beauty of its movement and by its sustained, gentle quality.

The only unsuccessful piece on the program was the repetition, albeit with revisions, of Miss Garth's jazzy *Juke Box Pieces*. This does not really suit her, and the projection was forced. Consequently it lacked the Sumiye virtue that shone in her other works: the distinctively individual expression of a sensitive spirit. *S.J.C.*

Contemporary Dance Productions
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This concert only once hit its mark. But in nearly every case it came close.

Marion Scott's *Three Energies* was a set of solos to electronic scores by Otto Luening and Vladimir Ussachevsky. Both music and choreography had energy without specific content; they were designs in time and space. Malcolm McCormick's

(Over)

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DANCE Magazine **231 W. 58 St.** **New York 19**

REVIEWS *(Cont'd from page 67)*

fantastic costumes were perfectly suited to the idea: exotic and unidentifiable.

Miss Scott used her marvelously pliable body with the elegance of a silky snake; coiling about herself, languidly extending a limb, sharply striking. The physical manipulations were fascinating to watch. But the three sections, though variously titled, were barely differentiated in quality, and the initial excitement dimmed before the dances were over.

Stuart Hodes' La Lupa *(The She Wolf)* also had moments of excitement. The scenes of conflict were dramatic in the beginning, but lost impact as the climax was delayed. Mr. Hodes used a tortured, Grahamesque style of movement to good advantage, but he built it in intensity only to about the middle of the dance. Perhaps the score of Michael Colgrass (though strong and colorful) was too long.

In the title role, Linda Hodes was attractively sexy, though she did not seem up to the evil disruption she caused the young lovers, touchingly danced by Bette Shaler and Curtis Hood.

Also new were two solos by Vol Quitzow. *Figure in Space Sadness* had some interesting movement but seemed repetitive, without point. A real success, however, was *Emperor in Command,* a bungling, inept leader, who tried to maintain his dignity despite a slipping helmet and two arms frustrated by their inability to point in three directions simultaneously. The heroic music of Respighi was most effective in its ironic comment. The brief work was wonderfully economical, and Mr. Quitzow revealed in it a near-perfect sense of timing.

Also on the program were good performances of works previously reviewed: Miss Scott's *The Tenderling* and Lucas Hoving's *Wall of Silence.* *S.J.C.*

Hadassah in
"India: A Dancer's Pilgrimage"
92nd Street "Y"
March 13, 1961

The program was called "A Dancer's Pilgrimage." It could have been called "An Artist's Testament." For in its sometimes irritating, sometimes moving fabric, there were the exaltation and the melancholy of an artist looking back upon her art and herself.

The first half of the program was naive. Hadassah alternated talk and dance, all the while insisting that she was not doing a lecture-demonstration. There was something jarring about seeing a dancer in the sumptuously unreal garb of Hindu dance — and then hearing her speak in the ingenuous tones of an adolescent.

And to make matters a bit less convincing, there were two Bharata Natyam solos, a technique that Hadassah simply does not have the fleetness to perform convincingly. And there was her familiar *Fable*, which is more a moral lesson than a concert piece.

The second half of the program brought a transformation. Hadassah made perceptive comments upon the relatedness of Hassidic and Hindu cultures — statements that opened doors of thought for us. And she made honest observations about her own relationship to her art — about the strong and unresolved conflict between the ego as such and its immersion into Hindu spirituality.

In this section, the speaking did not seem to be at variance with the dance images, but to complement them. Especially beautiful was a suite of solos to poems of Rabindranath Tagore (The Tagore Centenary Committee presented Hadassah). Set in the liquid Manipuri style, they had the contemplative radiance which is Hadassah at her most realized. And they made a subtle transition to the Hebraic — and heroic — *Shuvi Nafshi* — surely her most memorable work.

Hadassah was joined by Eavana in the *Jetisvaram*. Saeed Jaffrey recited the Tagore and a Hassidic tale, both in a polished and sympathetic manner. *D.H.*

Florita Raup and Company
92nd Street "Y"
March 19, 1961

The composers listed on the program included Brahms, Barber, Webern, Luening and Ussachevsky. They promised a concert of freshness and variety.

Miss Raup, however, choreographed as if all her scores were alike. Her dances differed chiefly with respect to tempo.

Miss Raup also revealed a weakness unfortunately prominent in much current modern dance choreography. This is a lack of sense of form, of theatrical structure. Most of the dances were mood pieces, and they wandered aimlessly. The exceptions were her portrait of Joan of Arc, *Rouen 1431*, and her depiction of a nun's rebellion, *Decision*. The latter even had some moments of drama, as the white-skirted figures swirled in agitation across the stage. But this, too, needed definition and focus. *S.J.C.*

Roma Pryma
Dances and Characters of the Ukraine
Town Hall
March 26, 1961

In her New York debut, Miss Pryma proved to be an extremely attractive young woman. She has a charming smile, a wonderfully flexible back, and expressive

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SHOPPING GUIDE

Books:	Page
British Ballet Org.	58
Chalif Publications	62
Dance Mart	64
Dance Notation	62
E. P. Dutton	14
Macmillan	14
Music Publishers Holding Corp.	60
Classified:	68
Dance Routines:	
Dance Caravan	18
Danny Hoctor	28
Jay Dance Notation	62
Rozanas	57
Jack Stanly	58
Varady	64
Dance Footwear and Accessories:	
Advance Theatrical Co. (Leo's)	76
Baum's	67
Ben & Sally	64
Capezio	2
Chatila	58
Chicago Theatrical	61
Curtain Call Costumes, Inc.	69
Dance Fashion	64
Danskins	8
Fine	57
Gamba	59
Herbet	62
Hinote	28
Hoffert	61
Hollywood Dancewear	66
Incentives	57
Irene's	57
Kling's	56
La Ray	68
Loshin's	68
Mack's Taps	64
Maurice Dancewear	65
Selva	75
Serbin	67
Spotlight	28
Star Costumes	55
Style Queen	64
Tigniere	62
Trep Art	62
Wolff—Fording	70

Fabrics:	Page
Advance Threatrical Co. (Leo's)	76
Algy	70
Associated	60
Baum's	67
Circle	64
Dazian's	7
Fine	57
Kalmo	64
Maharam	63
Samuelson	69
Kate Shea	64
Miscellaneous:	
Colorartex Inc.	61
Freyman (Photographer)	54
Glodell (Castanets)	68
Gordon Novelty	64
Lanvin	9
Mitchell (Photographer)	53
Parr of Arizona (Practice Briefs)	62
Russian Tea Room	28
H. W. Shaw (Gifts and Prizes)	64
Stroblite	64
Subscription Coupon	68
Records and Record Players:	
Advance Threatrical Co. (Leo's)	76
Choreo Records	20
Dance Records (Danny Hoctor)	28
Hanf Recording Studio	63
Kenn Records	64
Marlos Ballet Records	55
Monitor Records	24
Russell Records	59
Stanly Practice Records	58
Statler Records (H. B. Shaw)	64
Stepping Tones	65
School Listings:	72, 73
Teacher Dance Organizations:	
American Society	51
Cecchetti Council	48
Chicago Nat'l Ass'n. of D. M.	51
Dance Educators of America	20, 49
Dance Masters of America	22, 23
Dance Teachers Club of Boston	48
Midwest Dance Assoc.	49
National Academy of Ballet	48
Texas Assn. Teachers of Dancing	49

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REVIEWS *(Cont'd on Page 69)*

hands. In the dances she devised for herself, she was technically adequate. But the technical demands were limited.

As William Shust, her narrator, explained, she was not presenting pure ethnic dances. In fact, her program might better have been titled "dance impressions based on Ukrainian folklore." A symbolic bird, a matchmaker, a witch, and a water nymph were some of the characters she derived from her native legends. They were all happy ideas, offering scope for picturesque coloring, drama, and humor.

But Miss Pryma barely skimmed the surface of their possibilities. In all the dances she performed overly familiar folk steps, unstylized chaînés, pantomimic gestures, and some lovely backbends.

The folk flavor on the program was strong in the costumes designed by Mme. Karinska and M. Butovych. The gay peasant skirts and blouses were a joy to see, and the gown of *Icon*—a starry blue tunic over shimmering gold — was a stunning vision of Byzantine splendor. *S.J.C.*

Hava Kohav and Company
92nd Street "Y"
April 8, 1961

In her first independent concert last season, Miss Kohav revealed a gift for lyrical movement, enhanced by a mastery of subtle dynamics. This virtue was most prominent in dances with music by classical composers.

This time Miss Kohav concentrated on another aspect of her repertory. To jazz and "sounds," she presented dances concerned with frantic, modern life and primitive rituals. Both showed her accomplished company to advantage. But choreographically they were superficial contrivances, lacking in motivation and substance. An over-use of staging devices, like scrims and silhouetting; and of props, like masks and ladders, could not hide the basic emptiness of the movement.

Of the seven numbers on the program the company danced five (three were new), and the choreographer appeared only in two new solos. It was one of the solos that suggested she may yet fulfill her early promise.

Rite began with a serene, Japanese-style bow from a kneeling position. The invocation was violent, with percussively impelled arm swings and sweeping turns. In the end, the rigid body swayed quietly from side to side. Here was real focus and intensity.

Miss Kohav has the beginnings of a distinctive, individual style. She is not yet ready to project it in a group. *S.J.C.*

(Cont'd from page 6)

Joe Cornish, Jerry Madison, Tom Harris, & Jim Gleason . . . **Joyce Roberts & Art Johnson** featured in **Donn Arden's** "Now We're In Napoli" at the Desert Inn. **Hal Belfer** has set an act for Tony Martin who stars in the DI show . . . **Paul Godkin** has directed & choreographed the Steve Parker-Shirley MacLaine show, "Holiday in Japan," currently at The Dunes, starring **Izumi Yukimura** & a line of precision Nipponese dancers called **"The Tokyoettes"** . . . **The Eber Lobato Dancers,** Argentine group starring **Nelida,** are featured at The Sands with production numbers by **Renne Stuart** . . . **Donn Arden's** "Le Lido de Paris of 1961" at the Stardust stars **Edith Georges with Christian Selva, Rudy Cardenas, Eleco et Vera, Lilly Yokoi, Less Belles du Lido, Les Ardens Dancers, & Bluebell Girls** . . . **Liliane Montevecchi** continues to star in "La Plume De Ma Tante" at the Riviera.

ROY CLARK

SOUTHERN CALIFORNIA NOTES

"The Boy Friend" has never been more lighthearted than UC Santa Barbara, with choreography by **Mary Tiffany & Mildred Stover.** Masie's Charleston with Bobby Van Heusen **(Gail Geisert, Gene Seamans)** was very gay; and the Carnival Tango was twice as funny for having Lord Brockhurst and Dulcie **(Bill Black, Janet Farneman)** dance along with the usual Valentino couple (Mr. Seamans & **Louise Raymond**) . . . **Rokuka Hanayagi's** 1st student recital in 2 yrs. drew standees. Of particular interest was the addition of an original Hanayagi work called "Cherry Blossoms" danced to accompaniment of 2 Japanese koto & a Western double bass. Swift-moving, with sweeping patterns for 4 dancers, it brought a new note to the otherwise traditional program. Youngest participant,**Reiko Mochizuki,** was delightful in "The Rabbit in the Moon." Miss Mochizuki has the attributes of the fine character dancer.

New Dance Theatre was formally opened March 10 with Directions of Dance. Choreographers (many of whom danced their own works) included **Larry Warren, Kate Hughes, Howard Henderson, Meri Bender, Liz Ince & Alfred Huang.** There were many points of view, much diversity, but not enough strong, certain movement. With 5 dancers who can feel musically and project emotionally, Mr. Henderson's "Black Mass" was the most stirring work. His "Blue Children" also ranked high in potential. It is to be hoped that the co. will develop the group-certainty required to do justice to its choreographers . . . **Andrei Tremaine's Santa Monica Civic Ballet** opened a tour of So. Calif. with a program of 3 ballets and 2 pas de deux at Newport. The "Sylphides" of this co. is always impressive, and **Andrea Karlsen** added vitality in "Polovtsian Dances." Miss Karlsen's "Romeo & Juliet" pas de deux, though far from sound choreographically, was received with real enthusiasm. **Paul Maure** danced Romeo.

Irwin Parnes' 14th Annual Int'l Folk Festival met with all the success of its predecessors. **Sujata & Asoka, Genaro Gomez & Pepa Reyes,** the **Bill Heiden Dancers** and the American debut of Korean dancer **Ilra Han** were highlights. The **Hanayagi Dancers** took part for the 14th year . . . **Nita Cable,** who has had enviable success in attracting boys to her high school classes in modern dance has now done high school dance a new service. In Feb. & Mar. she presented a series of 3 professional perfs. & lecture-demonstrations by **Gloria Newman & Co., Charles Weidman & the Bill Heiden Dancers.**

Gloria Newman has also done modern dance a service in moving SARK studio from LA to Anaheim. Teachers taking her classes include **Virginia Bell** (LA State), **Susan Merion** (UC at Riverside), **Beth Spicer** (Mt. San Antonio Coll.), **Mildred Hobbs** (La Verne HS), **Claudia Hood** (UCLA Ext.), **Lee Humphrey** (Santa Ana HS), **Doran Kough** (La Habra HS), **Virginia Toy** (La Habra HS), **Ruth Miyano** (Western HS, Anaheim), **Edith Pine** (Cerritos Coll.), **Ebbie Robertson** (Downey HS), **June Tsukida** (El Camino Coll.) & **Jean Pyatt,** Manual Arts LA). Miss Newman has done an equal service for ballet in engaging **Oleg Tupine** to teach on her faculty.

David Lichine, in addition to his Beverly Hills Schools, now has schools at Palm Springs & Santa Barbara. His color film, produced by Jose Luis Celis in Mexico City, has been completed. It combines "Graduation Ball" & "Girls' Dormitory" into one ballet . . . **Carol Lee Gillinger's** full-length "Coppelia" has been presented by the Quota Club of Riverside . . . **Rhoda Russel** has just completed dances for Temple Shalom ((Santa Ana) spring musical.

Ballets Les Jeunes Filles was presented in an evening of **Mahri Coshover** choreography which included "Alice in Wonderland" & "Dance of the Hours" **Dodie Lieberman** mimed Alice in the former, **Suzanne Barron** danced Evening Star in the latter. **Judy Zoriki** gained personal applause in a solo in the Spanish mood . . . **Sal Gonsalez,** Bill Heiden dancer now in the Armed Forces, won a dance contest in Germany, and is up for Special Services as a result . . . **Bill Roberts,** also of Mr. Heiden's Co., married **Leah McIntire** Feb. 24 in Las Vegas. Miss McIntire has joined co. since.

JOHN DOUGHERTY

SAN FRANCISCO BAY AREA NEWS

The **SF Ballet's** "Original Sin" was so successful that 2 extra perfs. were added. Reviewers' reaction was mostly favorable, as it was also for **Balanchine's** "Symphony in C." "St. George and the Dragon," also new, got favorable comments as a light, witty **Lew Christensen** no. There were 3 St. Georges and 3 dragons. Your correspondent still thinks "Jinx" and "Lady of Shallott" are Christensen's best ballets . . . Marriage of SF Ballet's **Eugenia Horn & Marshall Grover** set for May 1. They will honeymoon in Europe.

Contemporary Dancers' "Hedda Gabbler" recreated the spirit of the Ibsen drama without literally following the plot. It was generally well received, although some thought the material was insufficient for the hour's length. Choreographer **J. Marks** makes one of his infrequent appearances as a dancer in "Hallelujah," to a jazz score.

Over 450 members of Oakland Recreation Dept.'s modern dance classes (age 6 to adult) gave 2 perfs. Mar. 27 & 28, dir. by **Ruth Beckford.** In this 15th annual event, all works were choreographed by class members from 9 recreation centers and 6 schools. Back injury canceled **Miss** Beckford's April primitive dance perf. at U. of Calif. Santa Monica. She takes her co. to Humboldt College, Arcata, May 20, and is booked for U. of Calif. Berkely in Aug.

Ballet Celeste members danced on SF City Hall steps in Greek independence Day celebration . . . **Alan Howard** to choreograph for new Spring Opera in May . . . **Leona Fordyce Dancers** in SF Children's Opera prod. of "Snow White" Mar. 26 . . . **Oakland Civic Ballet** starts special children's series May 6 at Oakland HS with **Raoul Pause's** "Peter and the Wolf."

Judy Job of **Peters Wright Creative Dance** gave modern dance lecture-demonstration Apr. 22 at Abraham Lincoln HS on "Exploring Fine Arts" program. She performed her "American Set" Mar. 28 at Y-Teen Conference at U. of Calif. YWCA, Berkely. She cited, as an example of communication through dance, her co. dancing understandingly with **Ballets Africains** members at a SF reception, even though dancers did not know each other's languages.

Jane Brown, of **Jane Brown School of Ballet** in Pittsburgh, Calif., began a classical ballet course at **Lita Gabriel Cansino Flamenco Studio** in SF . . . **Spencer Barefoot** presented **Ballet Espanol** in SF Apr. 8, with **Pepa Reyes, Cruz Luna, Pepe Segundo, & Fernando Sirvent.**

CLIFFORD GESSLER

AREA NEWS FROM WASHINGTON D.C.

Last month **Frederic Franklin** resigned as co-director of the **Washington Ballet** as a result of a dispute with the Ballet Guild and co-director **Mary Day** about future directions of this youthful co. (which finished the season with perfs. Apr. 28-29 in Lisner Aud.) A new wing is to be added to the **Wash. School of Ballet** which will include rehearsal and class rooms for the co. In May, Miss Day travels to Russia at the invitation of **Bolshoi Ballet School** dir. **Sophia Golovkina,** who visited here last fall.

May is folk dance month in Washington with the annual perfs. of national dance groups and embassy dancers in Washington Folk Festival, directed by **Dave Rosenberg,** May 5–6. This is followed by the **Moiseyev Co.'s** return May 8-9. May 17-19 the 25th annual National Folk Festival under the direction of **Sarah G. Knott** will be held in Constitution Hall.

American U. had its 1st dance concert Apr. 28, under the direction of **Gay Cheney.** The Howard U. student groups perform in the annual May Festival on the 12th . . . **Montgomery Ballet Co., Thelma Tierney** dir.-choreographer, performed "Sweet Teen Suite" and "Madeline", Apr. 15 . . . Perf. here by **Mary Craighill** & Co. May 12 highlights a busy season of 12 appearances in area churches including an Apr. 30 program at the Cathedral of St. John in Wilmington, Del. and a repeat perf. in McLean, Va. The full co. **Mary and Bowdoin Craighill, Shia Green, Linda Lewis, Carol Ann & Judy Loy, Kathleen Guertin, Eva & Kenneth Stunkel,** are being sponsored May 12 by the new Washington Theatre Club. The same group will present **Lou Tupler & Co.** on June 2-3 in a program of new solo & group pieces. Danc-

(Cont'd on page 73)

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(Cont'd from page 71)

ing with Mr. Tupler will be **Gay Cheney, Roy Gean, Sally Hechtman, Beverly Latimer, Penny Luborsky, Ann Mason, Irene Rosen.**

VIRGINIA FREEMAN WEIL

DALLAS NEWS

Buster Cooper staged the musical nos. and dances for the revue which opened March 23 at the Century Room of the Adolphus Hotel . . . The **Dallas Civic Ballet Society** has added 5 dancers: **Jaye Johnson, Ruth Douglas, Jean Germany, Laurie Dicken, Dotty Wilson.** Next perf. is May 18 at the Dallas Theatre Center with Gian-Carlo Menotti's "The Unicorn, The Gorgon, and the Manticore" to be choreographed by **Jerry Bywaters.**

Toni Beck has been assigned to choreograph the State Fair Musicals in Dallas. Her assistant is **Gene Kelton** from N. Y. . . . **Kathleen Smith,** former student of **Edith James & Nikita Talin,** dancing with the **American Festival Ballet** in Europe.

As part of the Southern Methodist U.'s Fine Arts Festival, the SMU Dance Workshop, under the direction of Toni Beck, presented an evening of Dance & Opera Theatre at McFarlin Auditorium on Mar. 23. Over 1,000 attended. Three dance works were presented: "Pre-Classic Dance Suite," "No Smoking on Stage," the Hoedown from "Rodeo." Guest performer was **Ann Lorch** with **Judy Hole, Nancy Nathan, Phoebe McNeer, Carolyne Smith, Elizabeth Hollweg, Berta Nell Wilburn, Glenda Coleman, Mary Moore, Lady Anne Chamberlain, Betty Rae Withers, Sherry Cannon, Ellen Kuhne, Judy Houghton, Jack Kirby, Danny Girouard, Bob Crest.**

TONI BECK

NEWS FROM DENMARK

With the recent appointment of **Niels Bjorn Larsen** as Artistic Director of the **Royal Danish Ballet,** it is greatly to be hoped that the unsatisfactory state of affairs of the past 2 years will be at an end. Larsen was the co's ballet master until internal troubles in 1956 forced him (and 2 years later his successor, **Frank Schaufuss**) to resign from the responsible and ungrateful job. The interim period, with the asst. mgr. acting as "administrative ballet master," has not been too successful and has apparently convinced the mgt. that something must be done if the RDB is to maintain its position as one of the world's leading co's. For 5 months the Royal Theatre has not offered more than 5 or 6 ballets, and these have been performed incessantly.

In an attempt to make up for lack of repertoire, the mgt. decided to shoot the works in mounting **Roland Petit's** 2-year-old "Cyrano de Bergerac," and the result was rather impressive. Excellent decor, beautiful costumes and music, plus some fine dancing, nearly tricked the audience into believing 'Cyrano' is a great ballet. However, many stirring scenes were intended to conceal the fact that Petit had found it hard to transform the most "verbal" of romantic tragedies into ballet. Still, there were superb moments, such as the balcony scene, which **Henning Kronstam, Kirsten Simone & Eske Holm** made into a truly great pas de trois. As Cyrano, Kronstam surpassed himself in a role which makes heavy demands on the dancer's dramatic and technical skills. Equally successful was Simone as Roxanne. Holm & **Marianne Walther** do a wonderful "Rose Adagio" parody, assisted by 4 cook's boys.

Petit's "La Chaloupee," story of a Paris midinette falling in love with a gangster who reforms and marries her, was delightful but choreographically indifferent. **Erik Bruhn** as the gangster (!) and Marianne Walther were a sympathetic couple in surroundings known from countless ballets and operettas.

Though the **Scandinavian Ballet** did not repeat last year's great success here, it was obvious that the co. has arrived. Program consisted of 3 ballets, of which **Bournonville's** "Festen i Albano" was most interesting, from a Danish point of view. Not seen in Denmark for more than 40 years, the ballet — Bournonville's 1st "Italian" work — is a charming period piece, only slightly inferior to "Napoli." Both **Marianne von Rosen** and the American guest star **Lee Guerard** seemed perfectly at home in the special style, but it was really **Lone Isaksen** who stole the show in the Pas de la Vestale, with **Svend Bunch.**

Luisillo and His Spanish Dance Theatre scored a great artistic success here in March . . . **Lizzie Rode's** "Ballet in D" has been scheduled for late April . . . The Danish Ballet & Music Festival, May 15-31, will include "Romeo and Juliet," "The Moon Reindeer," "Carmen," "Cyrano de Bergerac," "La Chaloupee," "Apollon Musagetes," "The Shadow," and 3 Bournonville works.

SVEN SORGENFREY

LONDON DATELINES

On April 4 the **Royal Ballet's** restudied version of "Giselle" eventually reached London. It was 1st given in NYC last year when it attracted favorable attention, and London critics followed their NY colleagues, although perhaps with rather less warmth. A few dissenting voices, including mine, made themselves heard above the praise. Naturally this new production, supervised by **Tamara Karsavina & Frederick Ashton,** is a vast improvement on its predecessor, and many of its dramatic details have been sharpened, while its choreography has been amplified and refurbished. All this is to the good, yet I remain far from convinced that this is a great "Giselle".

It has been produced neither as a totally convincing dance-drama with significance for our time, nor as a genuinely effective period reconstruction of the Romantic ballet. Unlike **Lavrovsky's** great version for the **Bolshoi Ballet,** this new "Giselle" lacks motive force and real power. It was not helped, at least in my view, by the 1st night perfs. of **Margot Fonteyn & Michael Somes.** I still cannot feel that Fonteyn's externalized approach to the role and ballerina style dancing are suitable for the betrayed peasant girl. Somes acted in a forthright manner and partnered capably, but here again it was a portrait without depth, while his dancing was undistinguished.

Other events at Covent Garden have centered around old favorites with new casts. A back injury to **Christopher Gable** necessitated the role in **Kenneth MacMillan's** "The Invitation" being

taken by the highly promising **Ian Hamilton**. Hamilton danced the role of the Young Man with considerable intelligence, but lacked Gable's remarkable sense of involvement. **Lynn Seymour**, as the rape victim, goes from strength to strength. The versatile Seymour was also still on view in Ashton's latest full-length ballet, "Les Deux Pigeons." Gable's injury led to his part in the work being taken, ironically, by **Donald Britton**, for it was Britton's original illness that led to Gable's first dancing this part. Britton's perf. was attractively virile and most capably danced. There was, however, less sensitivity and poignancy in his portrayal than Gable had produced.

Ashton's other two recent multi-act ballets, "Ondine" and "La Fille Mal Gardee," have both been successfully revived with their original casts. On Mar. 30 Ondine was danced for the 1st time in England by **Svetlana Beriosova**, with **Donald MacLeary** as Palemon and **Anya Linden** as her earthly rvial, Berthe. The newcomers all made a strong impression. MacLeary has also danced Colas in "La Fille Mal Gardee" for the 1st time in Britain. He was not able to match the confident dancing of **David Blair** in this testing role, although he showed promise, as did **Merle Park**, whose gently radiant interpretation of Lise is well regarded here.

On Mar. 20 "The Sleeping Beauty" was reintroduced at Covent Garden with **Nadia Nerina & David Blair**, their places on the following night being taken by Fonteyn & Somes. In a generally notable series of perfs., which have featured very many cast changes among the lower ranks, the leading roles have also been taken by **Beriosova & MacLeary, Annette Page & Ronald Hynd, and Anya Linden & Desmond Doyle.**

On Apr. 10 a large section of the Royal Ballet, led by Fonteyn & Somes, Linden, **Brian Shaw, Bryan Ashbridge**, Britton, Doyle & Seymour, left for Tokyo. Also with this co. was **Beryl Grey** as guest ballerina.

It is said that **Jerome Robbins** is to do 2 ballets for the co. in the fall, one of which is rumored to be a reworking of Stravinsky's "Les Noces." **MacMillan** is to do a plotless ballet to music by Bliss, and **Alfred Rodrigues** is scheduled for a dramatic work starring **Antoinette Sibley, MacLeary & Alexander Grant.** It is thought that Massine's "La Boutique Fantasque" will also be revived.

On Mar. 27 a Polish folk song and dance troupe "Slask" opened a 3-week season and enjoyed a fair success. Program is notable for the dancing of **Michal Jarczyk**. . . . On Apr. 7, **Marcel Marceau** opened a 3-week season. Ecstatically greeted by press and public, Marceau showed himself to be in splendid form, and still the supreme master of the art of mime.

London's Festival Ballet has returned to England after a successful European tour ending with an Easter season at Monte Carlo. On Apr. 11, in Brighton, American dancers **Irina Borowska & Michael Maule** made their 1st guest appearances with the co. in Maule's arrangement of the Grieg Piano Concerto. This American duo are expected to remain with the co. for about 6 months. Argentinian ballerina, **Olga Ferri**, has returned home, after a year's guest stint. Soviet choreographer **Vladimir Bourmeister** is expected daily in Britain to start work on his full-length Tchaikowsky ballet "The Snow Maiden," which is to have its 1st perf. when the co. appears at the Florence Festival in June. For the London season following, Soviet dancers **Ekaterina Maximova & Vassili Vassiliev**, Hungarian ballerina **Zsuzsa Kun**, and a number of other guests will be with the co.

Dance really hit the big-time on TV over the Easter vacation, with both channels offering a major production. With an immense roll of publicity drums, the independent channel brought over **Leonide Massine** and his **Ballets Européens** for a 90-minute telecast of Massine's religious epic "Laudes Evangelii." Screened on Good Friday, this miracle play on the life of Christ was respectfully received by the TV critics, but personally I found it something of a bore. **Margaret Dale's** production of **Rambert's** version of **Bournonville's** "La Sylphide" was given by the BBC on Easter Sunday. With the leading roles taken by **Lucette Aldous**, Denmark's **Flemming Flindt**, and **Gillian Martlew**, the ballet was well enough danced, yet did not quite reach the high standard Margaret Dale and the BBC team have set themselves in the past. CLIVE BARNES

NEWS FROM FRANCE

The Mar. 30 Paris opening of "West Side Story" attracted a list of notables including Ingrid Bergman, Anna Magnani, Jean Marais, Eddie Constantine, Louise de Vilmorin, Philippe Hériat, Jules Dassin, Pierre Lazareff, Georges Auric, Pierre Balmain, and Jean Sablon. The production, led by **Jay Norman, Thomas Hasson, Don Guiley,** and **Yvonne Othon**, had an extremely warm reception. Incidentally, it was performed in English with French translation simultaneously flashed on the proscenium.

The Théâtre de France-Odéon, directed by Jean-Louis Barrault and Madeleine Renaud, presented **Gilles Ségal** (Marceau's ex-partner) in "Penny Pantomimes." Ségal, soon to tour the Soviet Union, used an agreeable score by Jean Wiener to create background for his mimed scenes, each of which overflowed with invention, poetry, and a keen sense of gesture.

Termination of the Paris Opera chorus strike has enabled the dancers to resume a normal schedule . . . Danish dancer, **Flemming Flindt**, who appeared to minimal advantage in the Paris Opera production of "Giselle," distinguished himself in the opening section of Balanchine's "Symphony in C."

Claude Bessy and **Attilio Labis** have been invited to Russia, while the **Maryinsky Theatre Ballet** of Leningrad is scheduled for Paris appearances in May.

George Skibine's "Marines" was premiered Mar. 17 at the Opéra Comique with **Claire Motte** and Attilio Labis in leading roles. Accompanied by Jolivet's Second Trumpet Concerto and with ingenious sets by Bernard Daydé, the ballet was rather uninspired despite the plastic elegance of its young interpreters.

MARIE-FRANCOISE CHRISTOUT

NEWS FROM VIENNA

Heinz Rosen invited **Edeltraut Brexner & Willy Dirtl** of **Vienna Opera Ballet** to be guest artists for his Ballet Festival at the Munich Opera in June. Rosen plans a new German dance magazine with Werner Suhr . . . A fascinating premiere was scheduled April 19 at the Redoutensaal: Honegger's 'L'Histoire du Soldat," and Purcell's "Dido and Aeneas." **Christl Zimmerl & Harald Kreutzberg** share the stage with Austria's best actors. Both works have a brand new choreographer, **Gerda Schnessing-Schneeberg.** Kreutzberg officially shifted from dancing to acting when he gave his "definitely last" dance recital in Vienna April 10.

The **Royal Ballet** films of "Ondine" and "Swan Lake" turned out to be a disappointment for the Viennese, who could not share the enthusiasm of the British. **Ashton's** style seems more old-fashioned than romantic, and only **Fonteyn's** art was beyond criticism . . . At the Austrian Week in Copenhagen, a small group from the Vienna Opera Ballet, headed by Brexner & Dirtl, will open festivities with the "Beau Danube" waltz and two national dances.

After a hesitant start, ballet is finally conquering Austrian TV. 23-year-old composer-conductor Peter Ronnefeld created a 30-min. ballet, "Peter Schlemihl," based on the Hoffmann tales. Cast includes Brexner, Zimmerl, **Novotny**, Dirtl and **Richard Adama.** Adama plays the title role and makes his debut as choreographer with the work.

"An American in Paris" and "Negro Spirituals," with **Erika Zlocha** & Willy Dirtl have just been finished. **Norman Thomson** is choreographer. Thomson, who has been teaching with extraordinary success at the State Opera since last season, has been dismissed — official reason being given as breach of contract. He will be an enormous loss, especially for the ballet school. Rumors say he may sign as dancer-choreographer for TV.

Another loss for the Opera Ballet is Los Angeles-born Richard Adama, who has been with the co. since 1955 and has scored in practically all the classic roles, as well as excelling in dramatic parts and assignments which displayed his remarkable musicality. He is joining **Yvonne Georgi's** co. in Hanover, where he will be 1st dancer and will have responsibility for classic repertory. Georgi, incidentally, has been invited to stage for local TV her electronic "Evolutions," which was such a hit at the State Opera. LINDA ZAMPONI

NEWS FROM LATIN AMERICA

CUBA: TV Perfs. of "Nutcracker", "Swan Lake" and "Sleeping Beauty" were so successful that "Romeo & Juliet" and "La Boutique Fantasque" are scheduled for the near future, again with **Menia Martinez & Eduardo Recalt** as leading dancers . . . The **Teatro Nacional's** modern dance group take "Mulatos," "Suite Yoruba," "El Milagro de Anaquille," "Mambi" and "La Rebambaramba" to Festival at Paris Theatre des Nations. HERMANN WILHELM

CHILE: End of Autumn brought the last open-air perfs. by the **Ballet de Arte Moderno** while the **Nat'l Ballet** danced in the Tent Theatre. "Revista Musical Chilena" has published a ballet issue. HANS EHRMANN-EWART

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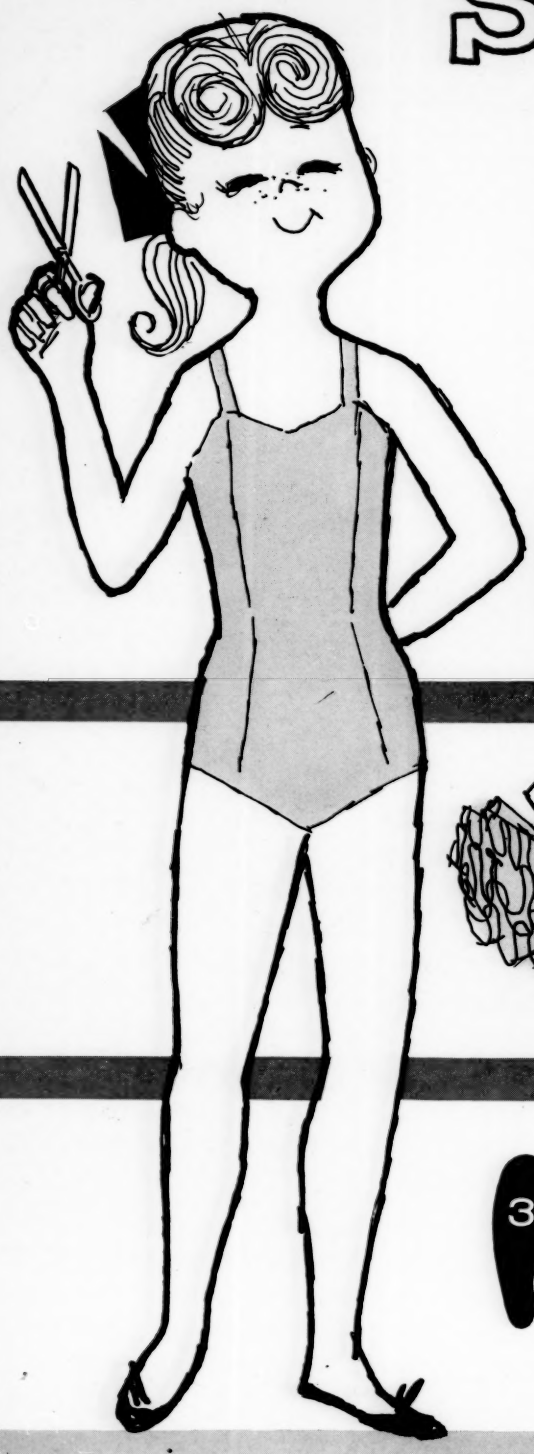

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